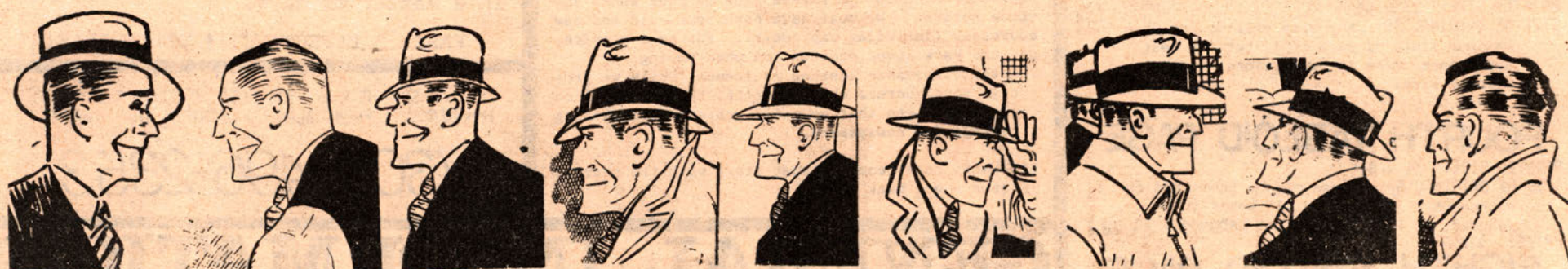


THE BUYER'S GUIDE FOR COMIC FANDOM

NO. 111 - JANUARY 2, 1976



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PAID CIRCULATION: 8000

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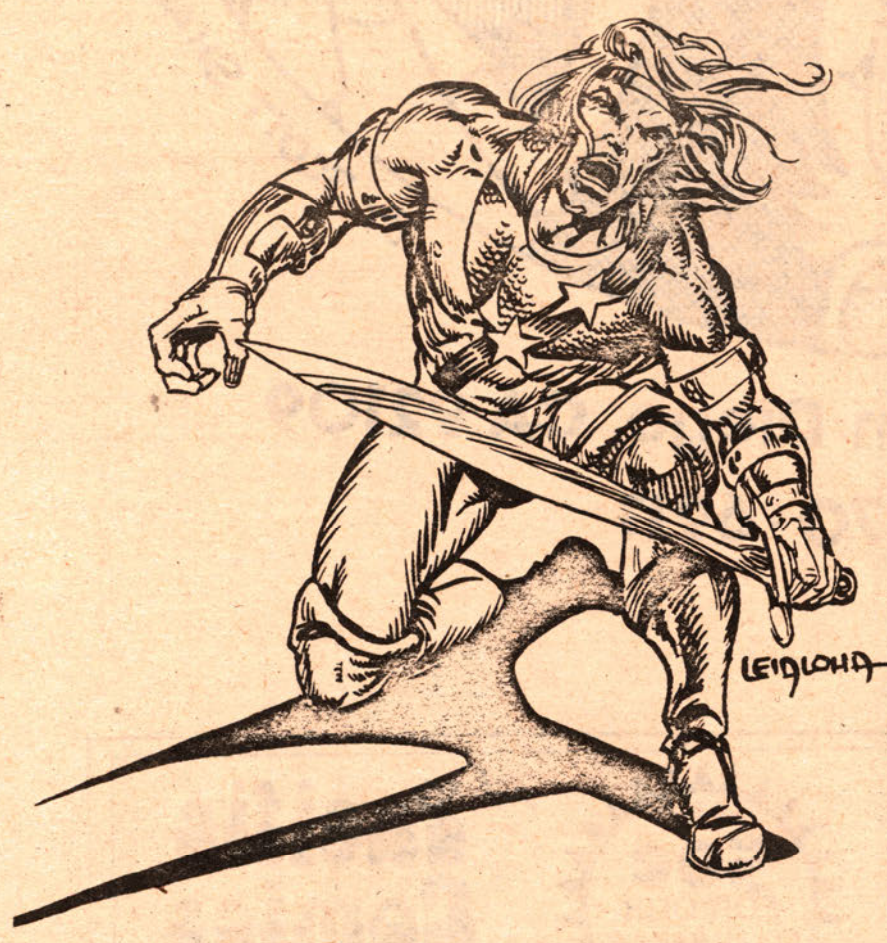
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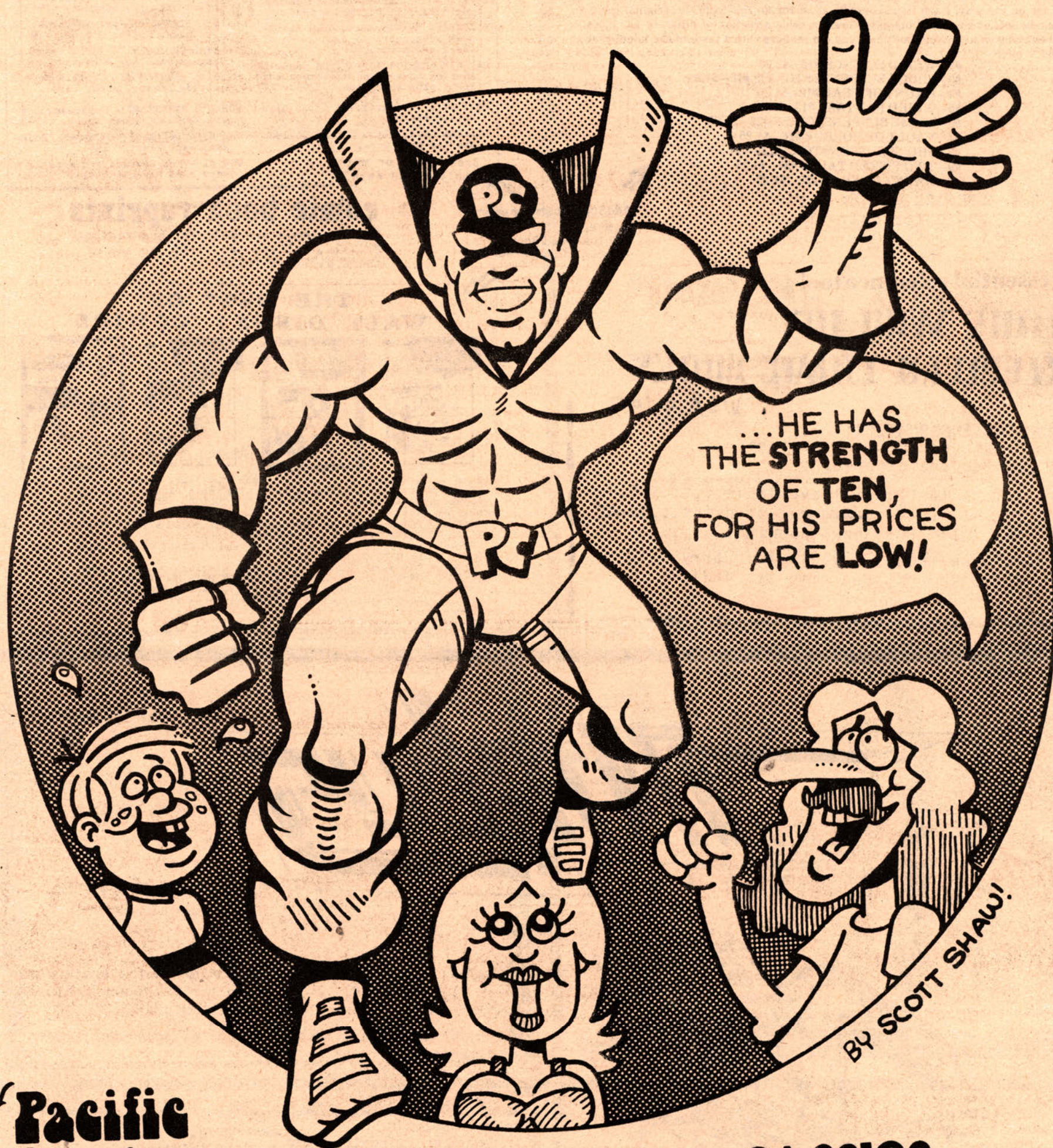
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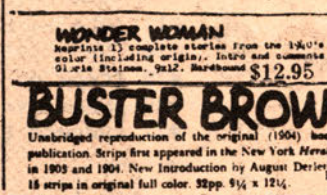
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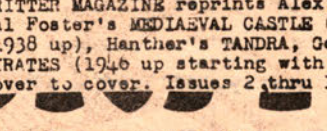
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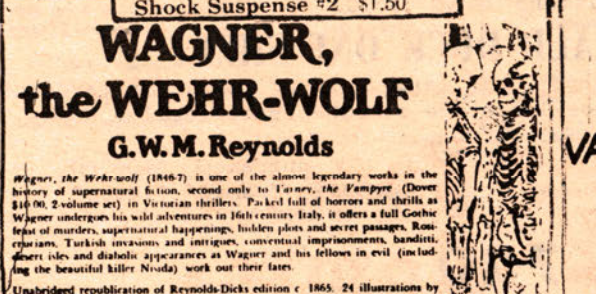
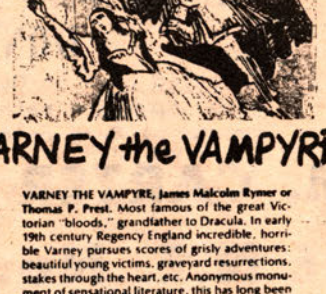
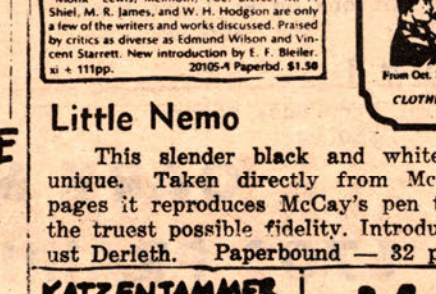
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 #32 (origin Robin retold) G-VG \$20.00
 #35 FINE \$27.50
 #35 (faded on right side) o/w VG \$15.00
 #36 FN-NM \$20.00
 #38 N. MINT \$20.00
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THE ANNOTATED GUIDE TO ROBERT E. HOWARD'S SWORD AND SORCERY - by Robert Weinberg - due out in a few months from Fax, this is a large size (8x11) paperbound professionally done book, with cover by Marcus Boaz. Kane, Kull, and Conan as well as other swords and sorcery stories summarized as to plot. With a detailed comment and criticism of each story. Designed primarily for the new Howard fan, this will have material of interest for any Howard collector. The first critical look at any of Howard's writings. To be sent immediately on publication. Autographed copies on request. Order now, limited edition.....\$6.95

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16 - Random Burroughsizing, ERB letters in facsimile, The Solar System of Beyond the Farthest Star, etc.

19 - The Mucker vs Big Smoke, on Mapping Pellucidar, Finlay ERB illos.

32 - preview of Tarzan and the Pool of Time by Russ Manning

33 - Tarzan the Mighty, novel from serial by Arthur B. Reeve

35 - all about The Land that Time Forgot movie. Also article on Mathematics in Swords of Mars.

36 - Tarzan in Pellucidar daily strips.

39 - Beware - original novel never published which was revised as # 40.

40 - The Scientist Revolt - rare novel never in paperback, complete with original magazine illustrations.

45/46 - super double issue! THE TARZAN ENCYCLOPEDIA. Listing all the characters from all the Tarzan novels, with annotations. A must for any Tarzan fan.....\$5

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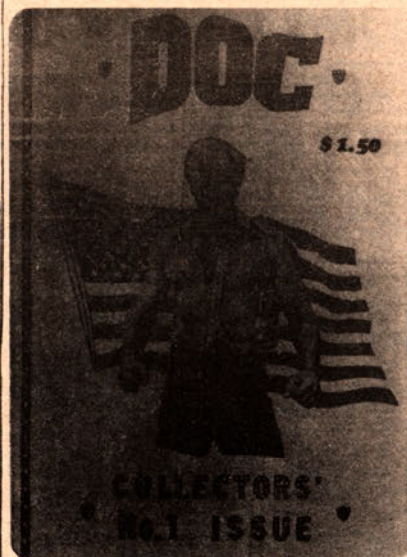
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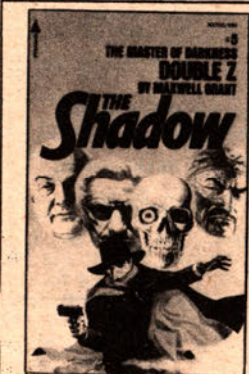
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this is quite good. Also, there are many covers from SF mags reproduced, some in color. Text is interesting and the price is the best of any of the science fiction art books.....\$4.95

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2000 A.D. - in large size paperback book, a detailed look at science fiction pulp art, concentrating mainly on the black and whites. Many many reproductions of fine art by Finlay, Bok and many other great pulp artists. The text, translated from the French is interesting but, as usual, less than very accurate. A nice book to look at, but don't expect to learn anything from it. Recommended highly for the artwork, tho.....\$7.95

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9

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11

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A FEW NOTES AND SUCH - 1975 is drawing to a close and it has been a very good year for collectors - especially those in the Lovecraft, Howard and pulp fields. We hope that 1976 will bring as much good material as 1975. FAX should release its other Howard hardcovers as well as my own history of *Weird Tales*. In our own publications, we will shortly be announcing final details on *TALES OF THE WEREWOLF CLAN* by H. Warner Munn (next list). Also, soon after the Octopus, the Scorpion is due. And we already are negotiating for new PULP CLASSICS, including a detailed history of G-8.

Doc Savage paperbacks are due to start up again (finally) and the Shadow seems to be doing quite well. A new Zerkon book is due early in 1976 and we will be stocking that. The next Don Grant Howard book will contain "Rogues in the House" and "The Frost Giant's Daughter", illustrated by Marcus Boas. We were lucky to see the paintings for this book and they are stunning! Also due early in 1976 are new issues of *Nyctalops* and *From Beyond* the Dark Gateway. July 1976 will see the first of the Jules de Grandin paperbacks we edited for Popular Library, with covers by George (the Avenger) Cross.

In the works now is PULP 8, and we hope to have details on that fanzine shortly. Promised soon is *DUENDE* # 2, the first issue of which was quite well received. Odyssey Publications promises many more pulp reprints of rare pulps also.

And hopefully 1976 will finally see publication of Glenn Lord's monumental work *THE LAST CELT*. Carcosa has a Hugh Cave giant collection in the works, with great art by Lee Brown Coye.

All in all, it should be a great year for the collector. Phyllis and I would like to wish a Happy New Year to all of our customers and all collectors in general. May each year be better than your last one!

TRADES - we are always interested in trading new material for old stuff. Our primary interests are pulps. We have all of the science fiction magazines but do need some early issues of *Weird Tales*. We are always interested, though, in obtaining any issues that we don't have of Horror Stories, The Spider, and many detective pulps. We will give \$40 in trade for the two 1935 issues of *Horror Stories* we need (\$40 each that is), and will make like deals for issues of *The Spider*.

We are also always interested in original artwork. Primarily we are interested in pulp art, preferably paintings, but are always after art by Virgil Pinlay, Hannes Bok, and Edd Cartier. We also are interested in daily and Sunday page art by many artists and your for sale or for trade lists are solicited. We do not have any art for trade however.

ART FOR SALE - Recently, we have begun to sell original art, primarily from the science fiction magazines. We have a number of fine paintings used for SF magazine covers, published in *Amazing*, *Galaxy*, and *If* among others. All are suitable for framing, tho few are by major pulp artists. Prices are reasonable for art considering the prices asked at most science fiction conventions. If you are interested in buying such artwork, please send a Stamped Self Addressed envelope for more information.

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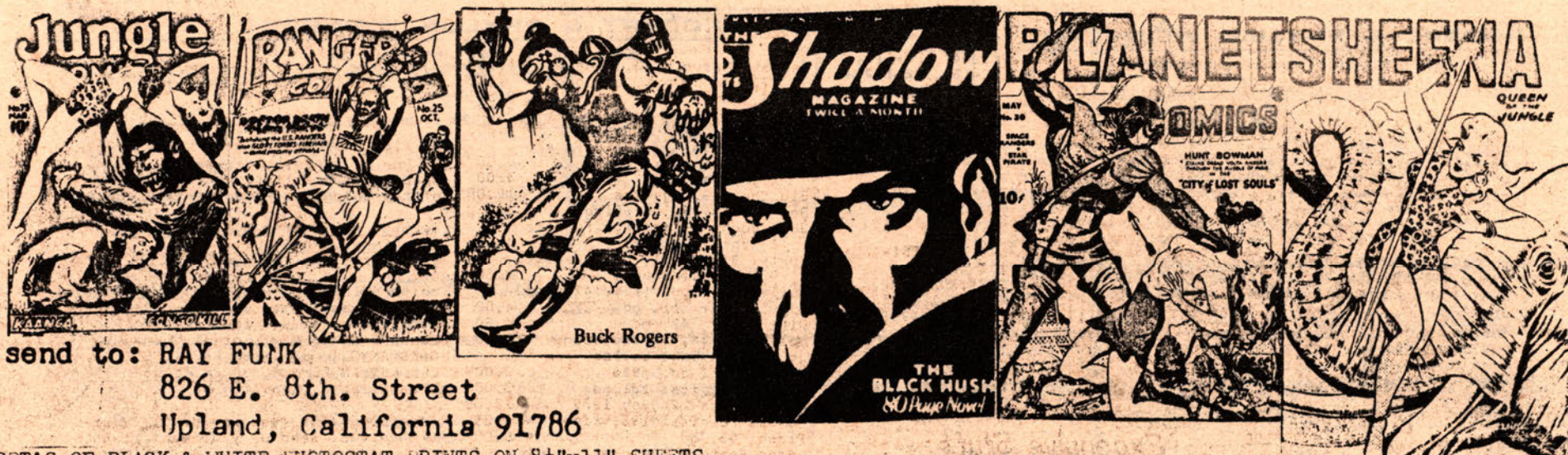
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Amazing adv. 12, 20, 27
Astonishing Tales 8, 9, 11, 13, 15, 16, 26-28
Avengers 32f, 43f, 44f, 84, 86-88, 91, 97,
101f, 103, 107, 110, 115, 117, 121, 124,
125, 135, special 2f
Capt. America 114, 117, 124, 126, 133-136
138-143, 146, 147, 153, 154, 185, 190-192
Capt. Marvel 35, 39
Capt. Savage 1
Chamber of Chills 3, 15
Creatures on the Loose 17, 26
Daredevil 24f, 43-50, 53, 56, 57, 61, 65-82
34, 85, 89-93, 95-97, 99-128, special 1f
Defenders 17, 24, 26, giant 2, 3
Doc Savage 2, 3, 7
Dr. Strange 5f, 8
Fant. 4 65f, 81, 88f, 92f, 102-104, 108-
110, 112-116, 118, 119, 122, 123, 126-
140, 143, 146, 148, 150, 151, 154, 156,
158, 159, 160, 163
Fear 11f, 12, 17
Frankenstein 7
Ghost Rider (new) 1
Hulk 113, 114, 117, 120, 128, 131, 132, 136
137, 139, 141, 143-146, 150, 153f, 156,
157, 160, 163-167, 169f, 173, 174, 178,
180-182, 185, 188, 190, spec 2f, 3
Invaders 1, 2, 3, giant 1
Iron Fist 1
Iron Man 5, 15, 17-22, 25, 26, 28-30, 36, 45
50, 51f, 53-55, 59-62, 66, 67, 69, 70, 74
Jour. into Myst. (new) 1, 10, 16
Jungle Action 6-8, 11
Kazar (old) 3
Luke Cage 7, 10, 11, 15-17, 19, 21
Manthing 11, 16, 19, 20
Marvel Chills 1
" Col. Iron 21f
" Double Feature 1f, 2, 3, 5, 6, 10
" Feature 11
" Premiere 15f, 16-25
" Spectacular 5, 14
" Spotlight 12-15, 19
" Superheroes 19f, 32, 35, 36, 38, 43, 45,
50, 51f, 16, 17f, 18f, 19-21, 22f,
25f, 26-29, 29f, 30-52
" Team-up 4f, 15f, 21, 22, 24, 26-38
" Triple Action 2, 7, 11, 12, 15f, 16,
19, 21, 26
" Two-in-one 2
Marvel's Greatest Com. 23f, 24, 25, 26f,
33p, 35, 37, 38, 40-42, 44-48, 50-57

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Master of Kung Fu 15, 22, 23, 26, 30, 31
Monsters On the Prowl 9, 10, 11, 21
Nick Fury (Shield) 13f
Night Rider 1
Not Brand Echh 6, 7
Rawhide Kid 55
Sgt. Fury 29, 34, 43, 47, 71, 75, spec 6
Shanna 3
Special Marvel Edition 1, 2
Spiderman 128
Strange Tales 171, 173
Sub-Mariner 9f, 17f, 21-30, 41, 44, 46,
48, 52, 59f, 68f
Supernatural Thrillers 4, 5
Tales of Suspense 82f
Tales to Astonish 97f
Thor 155f, 170, 179, 182, 185, 189-194,
198f, 200, 206, 210f, 211, 214, 215, 217-
220, 222, 223, 225, 228, 230-232, 234-242
Tomb of Dracula 2f, 15, 19, 29
Vault of Evil 2, 3, 17
Werewolf by Night 6, 27, giant 4
Where Monsters Dwell 1, 8, 23, 27, 28
Worlds Unknown 1, 2, 3, 6
X-men 33f, 43f, 46f, 48, 67, 68-88, 90

DC - 25¢

Action 315f, 327-352, 354-359, 363, 364f
365-372, 374, 375, 377-379, 381-384,
387-392, 399, 400, 411, 415, 417, 429,
430, 434-436, 439, 441, 442, 445-447, 450
Adventure 344, 345, 349, 351, 352, 354-
356, 358-378, 380, 382, 385-387, 389,
390, 393, 396, 397, 400, 403, 433
All Star Western 9
Aquaman 13f, 15f, 32, 55
Atom 19f, 38, 45
Batman 172, 177f, 183, 184, 189, 193f, 199-
202, 209, 211, 215-217, 221, 227, 231,
257, 261, 263, 265, 269
Blackhawk 189f, 227
Black Magic 1
Bomba, Jungle Boy 6, 7
Brave and Bold 47, 49, 88, 106, 109, 122
Chal. of the Unknown 42, 48, 52, 53, 62,
63, 72
Daniel Boone (1956) 5f
DC Special 4, 8, 11, 16
Detective 277f, 311f, 318, 320f, 329, 331-
333, 335-344, 349-352, 354, 359, 363, 365
369, 375, 377, 380-383, 386, 387, 403, 431
438, 445, 447, 449-452
Doom Patrol 107

DC 40¢ cont

Metal Men 4, 7, 10, 12-16, 18, 20-22,
27, 30-34, 40, 41
Metamorpho 2f, 6-10, 12, 13, 15, 16
Mr. Miracle 8f, 10, 11, 13-18
My Greatest Adv. 30f, 72-76, 82
New Gods 10
Our Fighting Forces 32
Phantom Stranger 2, 7, 9, 11, 13, 14, 19
Plastic Man 7
Secret Origins 2, 5, 6
Secret Six 1
Shazam 4, 6
Showcase 42, 45f, 49, 50, 53, 59, 62-64,
76, 80f, 85, 88, 89, 91-93
Strange Adventures 133, 189
Superboy 73p, 98f, 102f, 104f, 105-115,
121-125, 127, 128, 130-132, 134-147
Supergirl 1 (mint)
Superman 164f, 166f, 174f, 181-200,
234, 236, 237
Superman Family 167, 170
Swamp Thing 10f, 12-14, 16, 18, 19
Sword of Sorcery 3f
Teen Titans 6, 14, 16-18, 23-25, 28-35
41, 43
Weird Worlds 4, 5, 7-9
Witching Hour 14, 15
Wonder Woman 143f, 154f, 156f, 161-
163, 168-170, 199, 201
Worlds Finest 128f, 129f, 131, 135f,
137f, 140f, 142f, 143, 144, 157, 160,
161, 163, 170f, 173, 177, 186, 190, 200

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Flash 129f, 132f, 137f, 161-163, 166-178,
182, 183, 185, 188, 190, 191, 193, 194-
196, 199, 208, 209, 220, 232, 233
Four Star Battle Tales 1
Green Lantern 23, 28f, 32f, 50f, 55
Hawkman 25
House of Myst. 133f, 144, 146, 148, 150-
169, 172, 194, 198, 202, 209, 213, 227
House of Secrets 81-84, 86, 100, 109, 117
Jerry Lewis 97
Jimmy Olsen 65f, 66f, 71f, 75, 76f, 89f,
93, 97, 98f, 102, 123, 124, 128, 131, 151
Justice League 15f, 21f, 23f, 25f, 37f,
55f, 58f, 71-74, 105, 109, 111-113,
119, 121, 124
Kamandi 25-31, 33-36
Korak 41, 44, 50, 51, 53, 55, 56
Legion of Superheroes 2-4
Lois Lane 42f, 47, 48f, 58, 63, 65, 70, 76,
80, 81, 65, 87, 89, 90-93, 95-98, 100, 102f
106-109, 113, 115, 119, 126, 127, 134-137
Metal Men 21, 27, 28, 34, 37-39
Metamorpho 3, 14
Mister Miracle 11
Myst. in Space 107
Our Army at War 196
Our Fighting Forces 118
Phantom Stranger 8, 9, 13, 27
Rex, the Wonder Dog 41
Scooter 1-6
Sea Devils 18, 31
Secret Six 2-4, 7
Secrets of Sinis. Hse. 5, 9
Shazam 6
Shadow 6f, 7
Showcase 63, 87, 88, 92, 93
Spectre 7f
Star Studied War Stories 153, 157, 145-148
Strange Adventures 183, 196, 219, 220,
222-225, 229
Superboy 102f, 103, 108f, 110f, 112f, 130
132, 134, 141-143, 145, 147, 149-151,
153-155, 157-161, 164-167, 169, 172, 175
176, 181, 185, 188, 199-201
Supergirl 1, 2, 8
Superman 148f, 163f, 181f, 189-191, 199,
200, 202, 204, 205, 207, 209-219, 223-225
227, 228, 230, 238, 239, 243, 251, 256-257
263, 266, 267, 269, 270, 273-277, 280-283,
286-293, annual 8p
Superman Family 169
Swamp Thing 17
Tarzan 211, 226, 228, 229, 231, super100pg
Teen Titans 25, 27, 29
Tomahawk 93f, 116, 117, 119, 127, 135
Unexpected 108, 111, 117, 129, 132-136
Wanted 7



Witching Hour 2, 15
Wonder Woman 138f, 144f, 161, 173f, 175,
203, 204, 206-210, 213, 215-218
Worlds Finest 124f, 127f, 132, 133f, 135f
138f, 144f, 161f, 169, 177, 178-184, 186
187, 189-193, 196, 204, 205, 209, 213,
220, 228-230

MARVEL - 40¢

Amazing Adventures 1f, 2-4, 9, 10
Astonishing Tales 1f, 2, 4, 7, 8, 10
Avengers 22f, 41-43, 46-56, 58, 59, 61, 63,
65-69, 72, 73, 75, 77, 79-82, 94, 98f, 108
special 3, 4, 5
Capt. America 103, 105, 106, 117, 118,
120, 123, 128, 136, 137, 158, spec 1, 2
Capt. Marvel 7f, 8f, 9-12, 15, 16, 22
Conan 44, 46, 48-55
Chamber of Darkness 1, 5, 6, 7f, 8, spec. 1
Creatures of the Loose 11, 12, 17, 20,
21, 28, 32
Crypt of Shadows 1
Daredevil 30-40, 44-46, 49, 53, 56, spec. 2
Defenders 5, 6, 20, 26, giant 1
Doc Savage 2, 4
Dr. Strange 3, 4, 6, 7, 10
Fear 1, 2
Iron Man 2f, 4f, 5, 8-12, spec 2
Fant. Four 70f, 75, 77, 78, 80, 82, 84-100
spec 5f, 7, 8, 10, giant 3, 4, 5
Hulk 108-111, 113, 115, 117, 120, 121,
125, 127, 128, 130, 132-134, 137-140,
142, 144, 145, spec 3, 4
Kazar (old) 1, 2, 3
Kull 5f, 10f, 11, 14, 15
Luke Cage 2, 4
Manthing 13, 16-18, giant 1f
Marvel Double Feature 1
" Superheroes 12f, 18f, 19, 22, 26-29
" Tales 4f, 13, 16-18, 21-24, 26-28
" Premiere 4f, 12
" Team-up 4, 18, 19, 20
" Triple Action 1, 2, 3, giant 2
Marvel's Greatest Comics 23, 27, 28, 40
Nick Fury (Shield) 8, 15
Sgt. Fury 34-36, 38-40, 50, spec 3
Silver Surfer 8, 9f, 12, 16, 18f
Spec. Marvel Edition 2, 3, 4
Spiderman 81, 85, 88-91, 95, 101f, 102, 103,
105, 107, 111-113, 116, 117, 119, 124, 126-
129, 131-134, 137, 139-142, 144-151
Strange Tales 129, 131, 137, 138, 140-
145, 148, 163
Sub-Mariner 6, 8, 9, 16, 19, spec 1, 2



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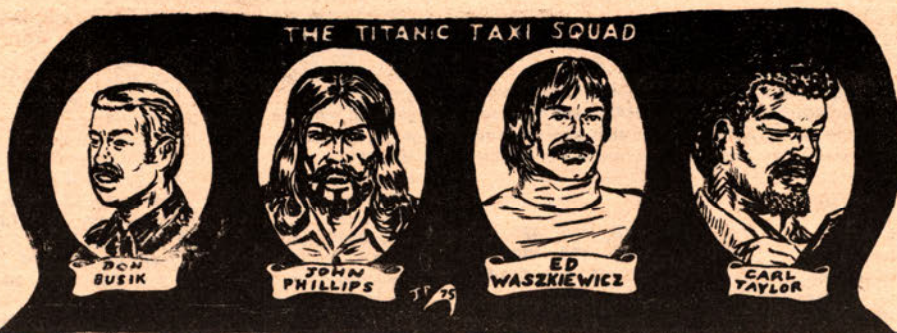
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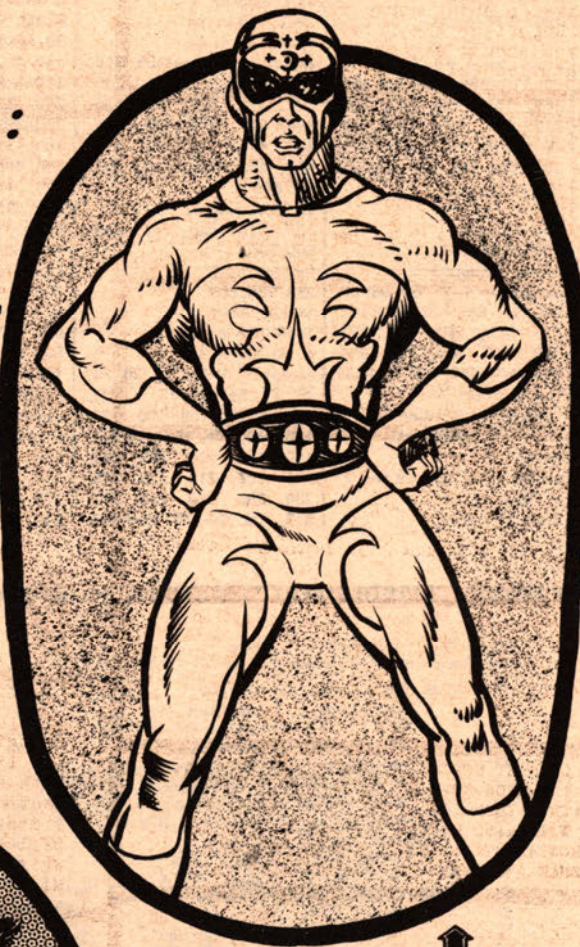


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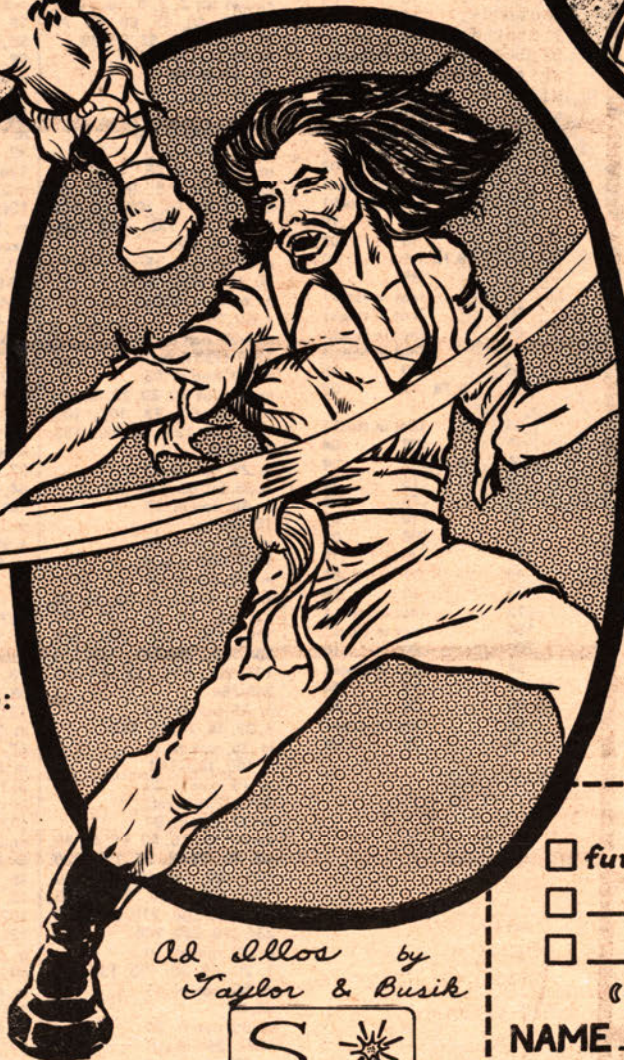


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328, 329, 331, 347, 352,	517, 523 thru 587	except for 1, 5, 25, 35, 50,	70, 75, 83, 92, 100, 125,
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246, 270, 285, 289, 300,	144, 150, 170, 199, 200,	340, 350, 356, 380, 395,	400, 415, 420, 445, 450,
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440, 443, 446, 450, 462, 475	425, 461, 466 thru 475, 490,	(not in stock)	560, 575
thru 487, 489 thru 495	500	(not in stock)	(not in stock)
(not in stock)	(not in stock)	1968 (598 in set)	m .08, non m .04
30, 488	320	except for 1 thru 12, 20, 30,	45, 47, 55, 69, 73, 77, 80,
(not in stock)	(not in stock)	85, 90, 99, 100, 105, 120,	130, 140, 145, 151 thru 158,
1959 (572 in set)	1963 (576 in set)	160, 165, 180, 195, 200,	205, 208, 215, 220, 225,
m .20, non m .10	m .14, non m .08	230, 235, 240, 250, 290,	315, 330, 335, 361 thru 380,
except for 1, 8, 10, 40, 50,	except for 1, 15, 20, 25, 60,	210, 220, 230, 250, 270,	
69, 76, 150, 163, 180, 200,	80, 115, 120, 138, 142 thru		
212, 240, 262, 270, 306,	148, 173, 180, 183, 200,		
317, 360, 387, 390, 395,	210, 229, 233, 240, 245,		
420, 430, 435, 439, 448, 461	250, 252, 265, 270, 275,		
thru 470, 478, 505, 550	300, 320, 375, 380, 500-576		
(not in stock)	(not in stock)		
507 thru 572	390		
(not in stock)	(not in stock)		
380, 561	1964 (587 in set)		
(not in stock)	m .10, non m .05		
1960 (572 in set)	except for 1, 21, 50, 55, 68,		
m .20, non m .10	70, 110, 125, 150, 155, 165,		
except for 1, 7, 10, 28, 65,	175, 180, 200, 210, 225,		
73, 83, 109, 148, 176, 200,	248, 250, 260, 280, 350,		
210, 230, 247, 250, 292,	360, 380, 385, 390, 400-587		
326, 343, 350, 370, 377, 385	(not in stock)		
thru 391, 400, 405, 429, 445,	1964 (Giant Size-Color)		
455, 463, 470, 480, 490,	(60 in set)		
493, 563, 564	m .10		
(not in stock)	except 7, 11, 25, 29 and 31		
507 thru 562, 565 thru 572	m .35		
(not in stock)	3 and 49 and 51		

280, 290, 295, 300, 320,	600, 621 thru 627, 695 thru
325, 327 thru 332, 390, 395,	700, 711, 712, 720, 730,
410, 450, 495, 500, 502,	740, 750, 754, 770
510, 525, 530, 535, 550,	m .25, non m .13
560, 575, 590, 605, 615,	49, 50
625, 630, 640, 650, 665,	m .50, non m .25
670, 700, 720, 740, 750	299, 300
m .25, non m .13	m 1.25, non m .50
600, 713	1973 (660 in set) - 17.50
(not in stock)	m .07, non m .04
400	except for 23, 30, 35, 40, 75,
(not in stock)	80, 90, 95, 115, 130, 145,
1972 (787 in set) - 21.00	150, 155, 160, 170, 175,
m .08, non m .04	180, 190, 193, 200, 201 thru
except for 1, 30, 31, 37, 38,	210, 240, 245, 250, 255,
45, 46, 51, 52, 60, 70, 80,	270, 275, 280, 285, 300,
100, 115, 120, 125, 130,	304, 320, 325, 330, 350,
150, 169, 170, 195, 200, 221	360, 365, 370, 380, 390,
thru 230, 240, 245, 250, 270,	400, 410, 430, 433, 440,
275, 280, 303, 304, 309,	450, 455, 460, 470 thru 478,
310, 325, 340, 350, 390,	480, 520, 545, 560, 600, 650
395, 400, 410, 433 thru 450,	m .15, non m .08
490, 500, 550, 553 thru 568,	1, 50, 305

m .30, non m .15	m .15
100	traded players checklist
m 1.00, non m .50	m .05
1974 (660 in set) - 16.00	1975 (660 in set) - 15.00
m .07, non m .04	m .07
except for 10, 15, 20, 28, 30,	except for 2-7, 25, 50, 75,
40, 50, 55, 60, 70, 80, 83,	90, 95, 100, 140, 150, 170,
90, 100, 105, 110, 115, 120,	180, 230, 250, 260, 275,
125, 130, 135, 155, 160,	280, 295, 300, 306-313, 320,
162, 165, 170, 179, 190,	325, 330, 335, 350, 361,
215, 220, 235, 240, 250,	370, 380, 400, 430, 450,
260, 265, 270, 280, 290,	455, 459-466, 470, 485, 490,
300, 330 thru 339, 340, 350,	500, 510, 520, 530, 540,
400, 460, 470 thru 479, 500,	550, 561, 565, 570, 580,
609, 625	590, 600, 614
m .15, non m .08	m .15
1 thru 6	189-212
m 1.00, non m .50	m .25
1974 traded players (44 in set) - 1.50	1, 660
m .07, non m .04	m 1.00
except for 43T, 73T, 270T and 330T	Unsorted Cards
	1974 Basketball per 500 5.00
	1974 Football per 500 5.00

NON SPORTS CARDS

note: If no set price is given, then sets are not currently in stock.

name	no.	set	single no.'s	name	no.	set	single no.'s
of set	in set	price m.	non m.	of set	in set	price m.	non m.
Adams Family	66	.15	.08	Fighting Marines	96		(not in stock)
Animals of the World	100		(not in stock)	Firefighters	64		(not in stock)
Antique Autos	48		(not in stock)	Flags (1953)	100	.15	.08
Astronauts (1963)	55		(not in stock)	(1956)	80	11.50	.08
Batman (A Series)	44	6.50	.15	Flying Nun	66	.07	.04
(B Series)	14	8.00	.20	Foney Ads	72	.10	.05
(Decoders)	38	7.00	.20	Freddy and the Dreamers	66	.12	.06
(Orangebacks)	55	7.00	.13	Freedom's War	203	.25	.13
(Puzzlebacks)	55	10.00	.20	(except for 104 - 202 and 97 - 103, 203)			(not in stock)
Battle	66	.10	.05	Frontier Days	128	.15	.08
Beatties (1st Series)	60	.15	.08	Funny Foldees	55	.10	.05
(2nd Series)	55	.15	.08	Funny Monsters (1957)	66	.20	.10
(3rd Series)	50	.15	.08	(You'll Die Laughing Series)			
(color)	64	.20	.10	Funny Valentines (1959)	66	6.00	.10
(diary)	60	.20	.10	(1960)	66	6.00	.10
(Hard day's night)	55	.20	.10	(1961)	55	5.00	.10
Beverly Hillbillies	66	4.25	.07	Garrison's Gorillas	72	.08	.04
Brady Bunch	88	5.25	.07	Get Smart	55		(not in stock)
Bring 'em Back Alive	100		(not in stock)	Gilligan's Island	55		(not in stock)
Casey and Kildare	110	10.00	.10	Gomer Pyle	66	.13	.07
Casper	66		(not in stock)	Good Guys, Bad Guys	72	.12	.06
Civil War News	88		(not in stock)	Goofy Post Cards	60	5.00	.10
Choppers, Hot Bikes	66	.07	.04	Green Berets	66	.15	.08
Combat (T.V. show)	132	.10	.05	Green Hornet	44	.13	.07
Comic Awards	59	.07	.04	Hit Stars (1957)	88	.15	.08
Comic Foldees	44	.15	.08	Hogan's Heroes			(not in stock)
Crazy	66	.13	.07	Horrible Horoscopes			(not in stock)
Creature Features	128	7.00	.07	Horror Monsters (nu card)	66		(not in stock)
Daktari	66	.15	.08	(orange)	80		(not in stock)
Dark Shadows (red)	66	.15	.08	Hot Rods (Donruss)	66	.07	.04
(green)	66	.15	.08	(Topps - 1965)	66	.08	.04
Davy Crockett (orange)	80	.30	.15	Idiot			.07
(green)	80	.35	.18	Indians (1959)	80	6.00	.10
Dinosaurs (Nu Card)	80		(not in stock)	Isolation Booth (Gee Whiz)	88	10.00	.12
Disneyland	66		(not in stock)	James Bond (Goldfinger)	66	.20	.10
Dr. Doolittle		.15	.08	(Thunderball)	66	9.75	.15
Dr. Quinn		.07	.04	Jets	240	.15	.08
Drag Champs	100	.10	.05	John Kennedy (Rosan)	64	.12	.06
Elephant Jokes	66	.35	.18	(Topps)	77	.12	.06
Elvis Presley	55	5.00	.12	Johnson, Goldwater	66	9.75	.15
Fabian	84	12.50	.20	King Kong	66		(not in stock)
Famous Monsters	36		(not in stock)				
F.B.I. (Bowman)							

name	no.	set	single no.'s	name	no.	set	single no.'s
of set	in set	price m.	non m.	of set	in set	price m.	non m.
Krazy	66	4.25	.07 .04	Push Pull	36		(not in stock)
Kung Fu			(not in stock)	Rails Sails	200		(not in stock)
Laugh In	77	.07	.04	Rat Patrol	66	6.50	.13 .07
Laugh On		.07	.04	Red Menace	48		(not in stock)
License Plates (1950)	82		(not in stock)	Ripley's (Milk Duds)			(not in stock)
(1953)	75	.15	.08	Robert Kennedy	55	.10	.05
Look n'See	135	.20	.10	Robin Hood	60	.17	.09
Looney	64		(not in stock)	Rock and Roll Stars	64		(not in stock)
Lost in Space	55		(not in stock)	Scoop	156		(not in stock)
Magic Photos	256		(not in stock)	Soupy Sales	66		(not in stock)
Magic Tricks	24	.10	.05	Space (1958)	88		(not in stock)
Man From U.N.C.L.E.	55	7.00	.15 .08	Spacemen (Bowman)	108		(not in stock)
Man on the Moon	55	4.00	.08 .04	Spec Sheet		.07	.04
Mars Attacks	55		(not in stock)	Spins, Needles	80		(not in stock)
Marvel Superheroes	66	.40	.20	Spook Stories	72	.15	.08
(stickers)		.25	.13	Star Trek (Leaf)			(not in stock)
Maya	55	4.50	.10 .05	(Topps)	55		(not in stock)
McHale's Navy	66	6.00	.10 .05	Superman (TV)	66	12.00	.20 .10
Mickey Monsters	108	.15	.08	Target: Moon	88	.13	.07
Mod Squad	55	5.25	.10 .05	Tarzan (Phil. Gum)	66	9.75	.15 .08
Monkees (A Series)	44	4.25	.10 .05	Tarzan's Savage Fury	60	.35	.18
(B Series)	44	4.25	.10 .05	Tarzan and She Devil	60		(not in stock)
(C Series)	44	4.25	.10 .05	Three Stooges (1959)	96		(not in stock)
Monster Flip	36		(not in stock)	(1965)	66		(not in stock)
Monster Greeting	50		(not in stock)	U.S. Army in 1776	64		(not in stock)
Monster Laffs	66	8.00	.15 .08	U.S. Naval Victories	48	.30	.15
Monsters (Rosen) (Blue)	81		(not in stock)	Vikings	66	9.75	.15 .08
(Green)	64		(not in stock)	Voyage to the			
(Purple)	67		(not in stock)	Bottom of the Sea	66		(not in stock)
Movie Monsters	88		(not in stock)	Way Out Wheels	48	.08	.04
Munsters	72	.15	.08	Weird Obs	66	4.25	.07 .04
NBC TV and Radio Stars	96	.20	.10	Western Roundup	80	.15	.08
Nutty Awards		.07	.04	Western Stars (T.V. 1958)	71	.15	.08
Odd Rods		.07	.04	Whacky Plaks	88	.10	.05
Osmonds			(not in stock)	What's My Job?	72	.08	.04
Outer Limits	50		(not in stock)	Wheels (1955)	180	.20	.10
Partridge Family (blue)	55	.07	.04	Who Am I?	44	.07	.04
(green)	55	.07	.04	Who-Z-at? (1954)	80	.15	.08
(yellow)	55	.07	.04	Wildman	72		(not in stock)
Pirates (1960)	66		(not in stock)	Wild West (Bowman)	180		(not in stock)
Planes (1967)	60	.15	.08	Wings (1954)	200	.20	.10
Planet of the Apes (1970)	44	7.00	.17 .08	Wisecracker	64		(not in stock)
(1974)		.07	.04	Wooden Plaques	50	.07	.04
Poker Hands	66		(not in stock)	World War II	88	.08	.04
Popeye (Ad Trix)	66		(not in stock)	Yule Laff	66		(not in stock)
Power for Peace ('54)	96	9.00	.12 .05	Zorro	88	.15	.08
Presidents (Bowman)	36	.25	.13				
(early Topps)	36	.20	.10				
(Golden Press)	33	3.50	.12 .06				
(1972 Topps)	43	3.00	.07 .04				
(1972 posters)		.10	.05				

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Marvel Spotlight 1, 2 1.00 3 thru 5 .90 6 thru C.I. .40	Ringo Kid 1 2 thru C.I. .60	Worlds Unknown 1 thru 8 .40	Western Gunfighters 1 thru 7 .60 8 thru C.I. .40
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Abbott and Costello 6 2.75 7, 14, 16 (Charltons) .40	Antony and Cleopatra 1 (1948) 5.50	7 (Annual) 1.50	Black Fury 20 .60 23, 49, 57 .40
Ace 112, 123 6.00 140 4.75	Apache Kid 6 4.25	Battle 4, 7, 9, 11, 12 1.75	Blackhawk 145, 146 .80 150-154, 157, 161, 168, 169 .50 199-204, 206, 208, 221-243 .40
Action 282-286, 289, 290 1.25 298, 313, 314, 437, 443 1.00 316, 317, 321, 353-359 .50 380-402 .40 403-436, 438-442, 445, 447, 448, 450 .35	Aquaman 2 3.75 3 2.75 27, 29, 36 .60 37-45, 51, 54 .50	Battlefield Action 30, 40, 42 .60	Blaze the Wonder Collie 2, 3 1.75
Adam 12 1 .50 2, 3 .40	Aquaneats 1197 1.20	Beagle Boys 3, 4, 6 .80 9-23 .50	Blazing Six Guns 1, 2 .60
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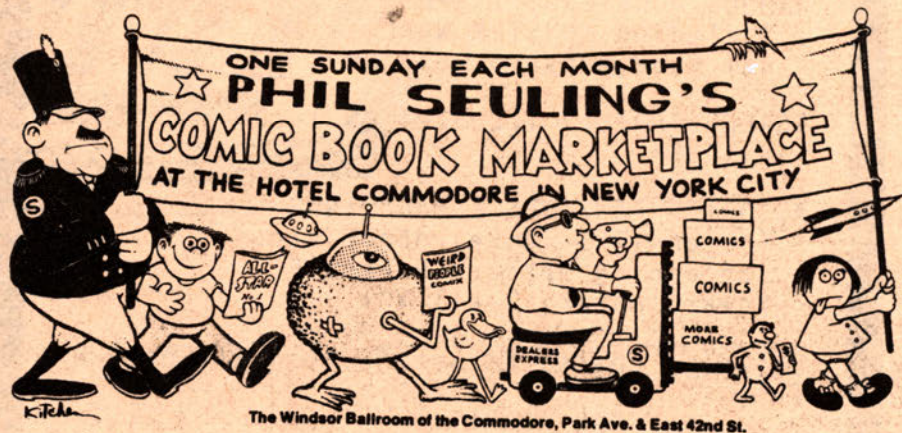
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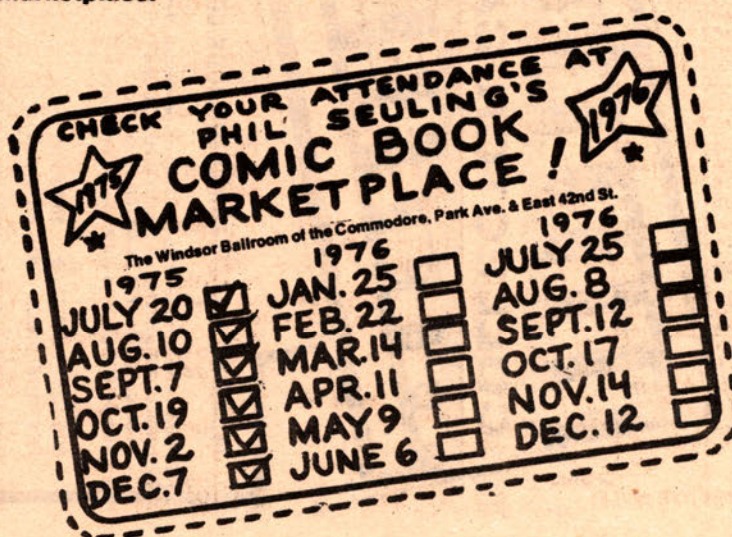


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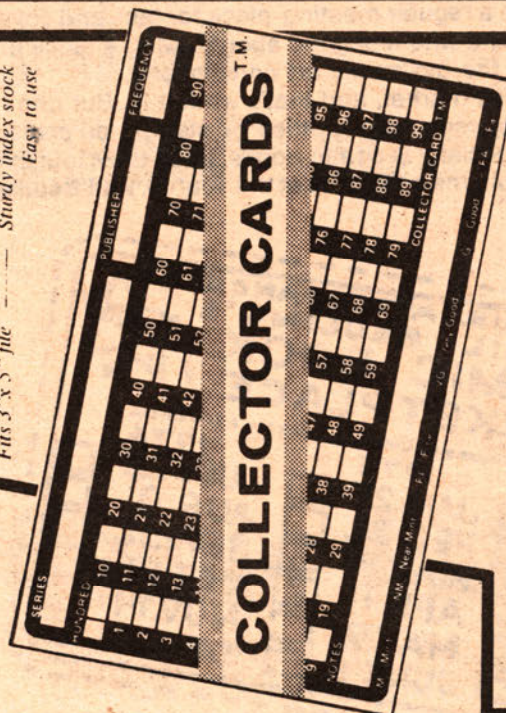
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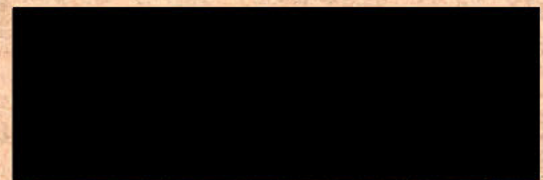
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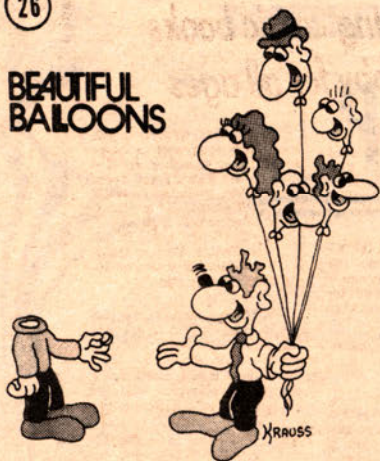
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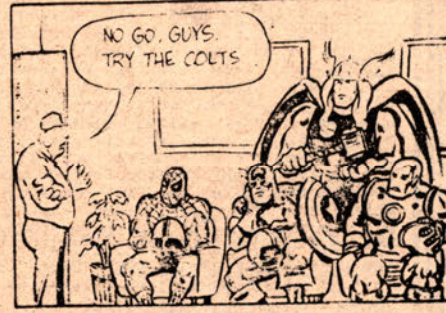
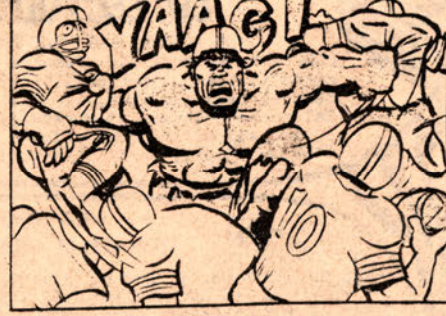
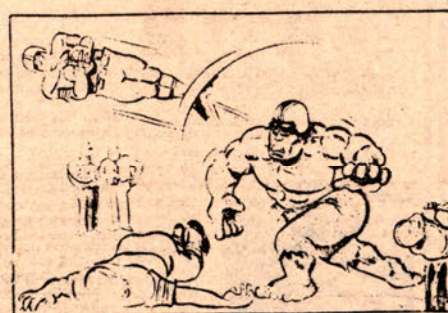
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BEAUTIFUL BALLOONS



This is BEAUTIFUL BALLOONS #40 for BUYER'S GUIDE #111 (Yes, we did call the last column #38, but that was because we misplaced our tearsheet from one earlier column --so last month's column was really #39) from Don & Maggie Thompson of 8786 Hendricks Road, Mentor, Ohio 44060.

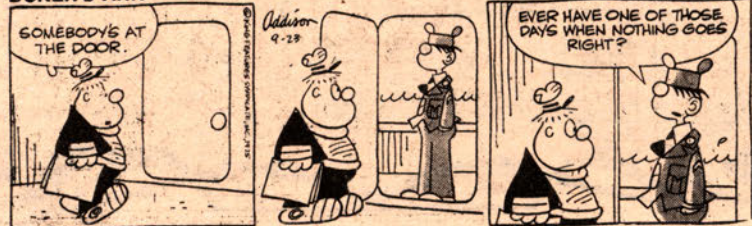
TANK MCNAMARA



CROSSOVER THE STRIP The comic strips which grace this page are all examples of what has been rare in comic strips, crossovers of characters from one strip into another. In the case of the *Tank McNamara* strip above, it is the use of comicbook characters in a comic strip, even more of a rarity (nearly invisible in the strip as printed in newspapers and probably completely invisible in this reproduction is a "Copyright 1975 Marvel Comics Group" line in each of the last five panels [even though Marvel characters appear only in the last four], so it was done with full permission). *Tank McNamara*, incidentally, is a wonderful comic strip which we don't see very often; various papers have picked it up thinking it is a sports strip -- when they gradually discover it is anti-sports, they drop it. Since we feel that watching other people play games is akin to watching other people eat, only the anti-sports or sports-as-big-business aspects of the strip appeal to us -- we eagerly anticipate the promised book of *Tank McNamara* strips.

The *Boner's Ark* strip, of course, only used a character from another of Mort Walker's strips, *Beetle Bailey*, not someone else's creation. Walker has done this before, with *Hi and Lois*, who has a shaggy, dumb-looking dog, scoffing at the idea of a dog owner coming to look like his dog until Sarge Snorkel and Otto wander by, shattering his confidence. (Incidentally, *Lois* is *Beetle*'s sister; *Hi* and *Lois* first appeared in a *Beetle Bailey* sequence when *Beetle* visited home on furlough.) In the late lamented *Sam's Strip* by Mort and his assistant Gerry Dumas, characters from virtually all the strips, past and present, wandered freely about and Sam and his assistant have subsequently appeared themselves in *Beetle Bailey* (in a walk-on) and in Jerry Marcus' *Trudy* (as characters in a movie) -- both as inside jokes.

BONER'S ARK



Private Firm Whips Post Office In Test of Delivery Service

MILWAUKEE — A private shipper crushed the U.S. Postal Service in a test designed to compare package delivery services. All the post office crushed was one of the 10 packages used in the test. Ten identically packed and wrapped packages, each containing two beer glasses, were sent Nov. 18 by a Milwaukee Journal reporter to friends in five cities. One package to each city went via the post office, one via United Parcel Service. The private firm won the experiment easily, beating the Postal Service in terms of cost, travel time and condition of the packages on arrival. The package sent via the post office to Los Angeles still had not arrived by Saturday, 12 days after it was

mailed. The UPS package arrived there in six days.

The post office packages also took at least twice as long as UPS parcels to get to New York, Brevard, N.C., and Kansas City, Mo. Both packages arrived the same day in North Scituate, R.I.

The recipient in Kansas City reported receiving his package in two days from UPS, and it was in "perfect condition." The package that arrived four days later via the Postal Service was not.

It cost a total of \$4.30 to send the five packages via UPS, compared with \$5.00 through the postal system. The UPS fee automatically includes \$100 worth of insurance on each package, while the post office charges extra for insurance.

to send your subscription money to Bill Sheridan, 330 Myrtle St., Redwood City, CA 94062 (\$6 for 6 months; \$10 a year). If you wrote to Jim, don't worry, but it might take a little longer -- Bill apparently handles the actual mailing out of copies. The publication is excellent and the types of comic art covered are varied.

MISCELLANY The Shackman Co. of New York makes a cloth Little Lulu doll for \$3.98, says Mercy Van Vlack. We have a battered Lulu doll which bears a remarkable resemblance to the "real" Lulu; perhaps this is the same thing. Check your local toy stores. ++ Mel Blanc (and Bugs Bunny) appear in huge newspaper ads for American Express credit cards. The ad features an immense photo of Blanc and the headline "Would you believe that Bugs Bunny carries the American Express Card?" Approach is that everyone knows Mel's many voices but few know his face, so he needs the card for identification. At the bottom of the ad is a picture of Bugs, seated on a carrot and leaning on Mel's American Express Card. Blanc also can be heard on radio, plugging throat lozenges ("Even a man with 1000 voices has only one throat.").

SPACE: 1999 Todd Klein sends the following thoughts on the syndicated TV series, *Space: 1999*, which is phenomenally successful in spite of its total lack of science, plots or actors (a friend, author Buck Coulson, said the producers apparently couldn't afford to hire Landau and Bain and had robots made of them instead). Anyway, Todd says:

"I'd like to say a few words about *Space: 1999*. Obviously, the series is flawed by its lack of emotion, scientific accuracy and I think from trying too hard not to be another *Star Trek*. But perhaps if the show was filmed and presented in the same way as a primetime U.S. show, feedback would by now have helped correct some of this. Looking back at the early episodes of *Star Trek*, we can see how certain elements that didn't fit were eliminated -- such as the super-military "command-shout-command" syndrome and the echo effect on the intercom. Also characters that were not "right" were eliminated and new ones introduced. This helped *Star Trek* to grow and improve. Not so with *Space: 1999* -- all the 24 episodes were filmed at one clip. I doubt if anyone other than those involved saw them in progress -- after all when you've got a sure market, why ask the public what it thinks? There is no desire to improve, no feedback, no interest in the audience. And we can only sit back gnashing our teeth, knowing it's going to go on this way through 24 episodes. What a waste of excellent sets, effects, ideas, talent and budget! You concur?"

Very largely. We have some doubts about the talent involved. It has been said (again by Buck Coulson) that if you turn the sound off and watch it in color, the show sure is pretty. It should be more.



Much the same sort of in-the-family crossover is evident in the *Catfish* strip, which features characters from Roger Bollen's other strip, *Animal Crackers*. Bollen, like Walker, does three strips, the third being a mostly-panel called *Funny Business*. All three of Bollen's strips are top-notch.

Other crossovers? Well, Milton Caniff patterned George Washington Confucius ("Connie") in *Terry and the Pirates* after Richard Outcault's *Yellow Kid* as an inside joke. Caniff's Flip Corkin (a real person, Philip Cochran, served as the model both for Flip Corkin in *Terry* and Gen. Philerie in *Steve Canyon*) made a guest appearance, drawn by Caniff, in an episode of Al Capp's *L'il Abner* one Sunday in 1947 or 1948.

And Al Williamson and Archie Goodwin used a giant robot from an old *Brick* Bradford sequence in a recent episode of *Secret Agent Corrigan*, with *Brick* himself appearing in a one-panel flashback.

We have always regretted that there wasn't more use of crossovers in television -- other than between two shows with the same producers, usually done in the hope of boosting the faltering ratings of the one with the appearance of the more successful one, as when the successful *Cannon* does a crossover with the faltering *Barnaby Jones*. It has always been a cause for regret with us that there never was a crossover of Richard Boone's *Paladin of Have Gun -- Will Travel* with James Arness' *Matt Dillon of Gunsmoke*. There was a hint of such a thing once on *Have Gun -- Will Travel* when someone claimed to have been Matt Dillon's deputy in Tombstone; *Paladin* knew he was a liar because Dillon was never marshal of Tombstone. For that matter, we always wondered what the men from *UNCLE* would have made of a guest role by Don Adams' Maxwell Smart...

CATFISH



The Cleveland Press, Monday, March 31, 1975

This busy world

He died laughing at television show

Alexander Mitchell of King's Lynn, England, found a television program so hilarious that he laughed non-stop for 25 minutes. He laughed so hard that he collapsed and died.

So now his widow Neale says she is going to write a thank-you note to the program's producers. "I'm writing to thank them for making Alex's last minutes so happy," she said.

Mitchell, a 50-year-old bricklayer, ate a heavy dinner before turning on the TV. Doctors said the strain of the laughter as he was digesting killed him.

He was watching a show called "The Goodies" which featured a killed Scot fighting his bagpipes in a takeoff on the martial art of Kung Fu.

The TV show referred to in the above clipping may be available in the U.S. next year, syndicated by Time-Life Inc., which is also distributing Monty Python's *Flying Circus*.

For various reasons, some of them good, we do not type up these columns in the order in which they are to be read, consequently we can comment, here on the first page, that we will later discuss our favorite SF fanzine, *Yandro*. It seems only fair to mention in passing the SF fanzine we deem to be the best, Andy Porter's *Algol*. *Algol* is an incredible labor of love, a handsome printed fanzine on slick paper with color covers and professional writers such as Ted White and Dick Lupoff as regular contributors. A six-issue sub will last you three years because this sort of quality can't be produced at less than 6-month intervals on a non-profit basis. The cost of 6 issues is \$6. Individual copies cost \$1.50, so a subscription is a bargain. We have issue 25 at hand, which contains a 15,000-word autobiography by Robert Silverberg which is easily worth the cost of the issue, all by itself. As a bonus, you get an interview with Gardner Dozois, a column by Ted White, brilliant book reviews by Dick Lupoff (mind you, we don't agree with all Dick's reviews and he raves over stuff we couldn't read at gunpoint, but it is obvious he has thought all this stuff out and the reviews are one of the many factors that make this fanzine good), articles by Gregory Benford, Douglas Barbour and the editor. *ALGOL* MAGAZINE, P.O. Box 4175, New York, NY 10017 USA.

For years, one of the many factors which has gone into making *The Magazine of Fantasy and Science Fiction* our favorite professional magazine has been the cartoons of Gahan Wilson. Wilson has had several cartoon collections -- *The Man in the Cannibal Pot*, *Gravestone Manner*, *I Paint What I See*, *The Weird World of Gahan Wilson* (the latter consisting of cartoons from his comicstrip *Gahan Wilson's Sunday Comics*) but none of these has reprinted his *F&SF* cartoons, an omission we have felt strongly. Now, Tempo Books has published a collection of those cartoons, plus seven fables, all but one from *F&SF*. *Gahan Wilson's Cracked Cosmos* is a gem; the seven fables are delightful, the cartoons among his best -- which is to say, among anyone's best. The cover is a *Jaws* cartoon, which should make the book easy to spot if you can beat everyone else to the stands -- our copy was the last one left of what had been a substantial display, according to the bookstore clerk. \$1.25 and a bargain.

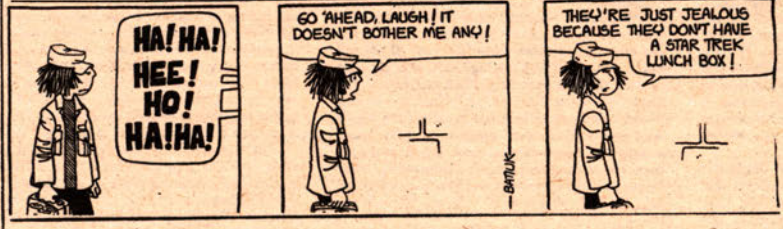
We recently picked up quite a number of books (birthday gifts -- at this time of year we get a lot of books for birthdays and Christmas, so we will be reading and reviewing them in bunches for a while) which we have not yet read but which we fully expect to enjoy. Write If You Get Work: *The Best of Bob and Ray* [Random House, \$6.95], *Hollywood's Poverty Row* by Gene Fennett, about the two-bit moviemakers such as Republic, Monogram and even lesser lights [Coral Reef, no price listed, we got ours through the Movie Book Club], *Tex Avery: King of Cartoons* by Joe Adamson [Popular Library paperback, \$3.95 -- the second book in the series that began auspiciously with Jim Mulholland's *Abbott and Costello*] and *Flashman in the Great Game* by George MacDonald Fraser [Knopf \$8.95 -- the latest in the adventures of the most fascinating rogue in literature]. We will deal with all these and more in later issues of this column. However, there are many books Don has to review for the *Cleveland Press* and it is easier to have them published there and then paste the review into our column (there should be a clutch of those herein). Besides saving typing the thing up twice, we can get more wordage in this way, plus some pictures. Look for a massive review of histories of science fiction, maybe in next month's column.

MOON MULLINS





FUNKY WINKERBEAN



MISCELLANEOUS

We are still waiting to hear a money figure from National Periodical Publications, which has indicated it will give an annual stipend to Jerry Siegel and Joe Shuster. Seems to us the absolute minimum figure should be \$25,000 each, enough to let them live with some dignity and comfort. We speak of course of \$25,000 each annually for life, with some provision for heirs. More would be better. There must be at least a hundred men earning more than \$50,000 a year on the business that Jerry and Joe created. So far, we have not heard any solid offers, merely wind. ** Steve & Janis Brewster, who are collecting data on George Carlson, have moved to 2641 South 53rd Street, Kansas City, Kansas 66106. If you have any Carlson data for them, write them. So far they have 14 pages of itemized works -- 44 comics, 40+ complete children's books, 10 dustjackets, 8 general titles of magazines he worked for, 17 specific magazines with dates and info plus a complete listing [except for #8 and #10] of *Jingle Jangle Tales*. ** Glenn Turner disagrees with our prediction that *Sesame Street* items will be valued collectors' items in the future because they are mass-produced [but for children, who will wear them out]. He suggests McDonald's merchandise.



RAISE THEM RIGHT DEPT. This page was laid out by Valerie Thompson, 8, who is training to take over the family business...

WE GET MAIL Michael Tuz says: "In regards to Walt Disney's *The Apple*

Dumpling Gang, you wrote 'Our source tells us that we weren't the only people to enjoy this... It was the big grosser for Summer 1975, bringing in over \$14 million.' Box office receipts are by no means a positive means of measuring the quality of a film or how it was received by the public. The film was, to me, anyway, a disappointment. If very many others of the millions who saw the film were as disappointed as I was in it, then perhaps this turned them against *One of Our Dinosaurs is Missing* due to the fact that they expected another Disney disappointment and were not willing to give *Dinosaurs* a chance on its own. This would account for the need for Disney to prop it up with an established success such as *Cinderella*." You make a good case but in our area, *Dinosaurs* played first, then *Dumpling*.

Robert Stump would like to identify a book he read in his elementary school days, an illustrated book containing macabre verses such as

The worms crawl in,
The worms crawl out,
The worms crawl through
His nose and mouth.

Appropriately, the basic color of the book is red.

Bob also wants to know whatever happened to Dave Kaler and John Broome. We don't know but would be interested in finding out. Can anyone fill Bob and us in on them?



Bob PERMAN



Collecting comic books is hobby for all ages

By DON THOMPSON

It used to be that comic-book collecting was strictly for kids, something you did on an informal basis, mostly by trading your comics for someone else's.

In recent years, with the advent of a hardcore comics fandom of around 15,000 persons of all ages, it has become too expensive a hobby for most kids.

And for most adults, too, including me.

I used to be a collector -- in fact, I still keep up some files of current comics and buy some oldies and am keeping some of the comics I read as a kid to read to my kids -- but the high prices have shoved me into retirement.

I got involved in comics fandom at the start, in 1960, by contributing nostalgic articles about the comics to an amateur magazine published by a friend, Dick Lupoff. He and I later did two books based on those early articles. *All in Color for a Dime* (Arlington House, hardcover, and Ace Books, paperback) and *The Comic-Book Book* (Arlington House).

For research, I used mostly borrowed comics. If I had bought the comics then and sold them now, I would have made a lot more than I made from writing the books.

Comic-book collectors need some basic equipment in addition to money, though. There is a book called *The Comic Book Price Guide*, available in some large book stores, and a tabloid paper filled mostly with ads -- *The Buyer's Guide*, 15800 Rt. 84 N., East Moline, Illinois 61233 (\$3 for 26 weekly issues or 50 cents for a sample copy).

From these publications, you can be led to the other necessities, such as plastic bags in which to keep the comics (they age rapidly if left in the open air) and a knowledge of what the going price is on specific comics.

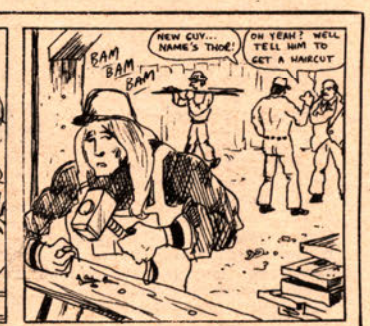
The prices tend to be awfully high, astronomically high on some old comics, ranging upwards into the thousands of dollars for a single issue. However, not all old comics are valuable -- many are worthless. The only way to tell if your old comics are valuable is to check on them in the *Comic-Book Price Guide*, keeping in mind that the condition of the comic is very important and that the better shape it is in, the more it is worth.

As for me, I am now going back to improving my collection of science fiction pulp magazines -- which are not terribly expensive -- particularly issues from the '20's, '30's and very early '40's.

I'm leaving comic-book collecting to the kids -- kids with lots of money.

Fawcett Books has started a series of reprints of *Dick Tracy* strips in \$1.25 paperback book format, edited by Herb Galewitz (who has done several collections of other strips such as *Bringing Up Father*, *Toonerville Trolley* and *The Gumps*). Due to the small size of the pages, only four panels can be used on each page and even then with some slight overlapping of corners. Many panels are dropped but since this is probably one of the three most repetitious strips (*The Phantom*, *Mandrake*) this is not harmful and may even be beneficial. At the least, what you have here is an opportunity to read the more-or-less complete stories of Tracy's battles with characters who are even more physically repulsive than he is (one or two can even match the present-day Tracy's repulsive morality). The strip was a lot more nearly coherent in the 1940's than it is today and these books are quite enjoyable. The most annoying things about these books are the cumbersome titles: *Dick Tracy His Greatest Cases No. 1: Pruneface and Dick Tracy His Greatest Cases No. 2: Snowflake and Shaky plus The Black Pearl*. The titles vary slightly from spine to cover to title page; the titles given are from the cover with the colon added for clarity.

The *Black Pearl* story was in one of Alan Light's publications, the others have been out of print for years. Shaky's tale came right on the heels of the Flatfoot story retold in a recent DC book.



Bob PERMAN

Preview of comic attractions

PAGE 3

THE COMICS by Jerry Robinson, 256 pages, Putnam, \$15. Non-fiction.
A CELEBRATION OF COMIC ART AND MEMORABILIA by Robert Lesser, 292 pages, Hawthorn, \$24.95. Non-fiction.
A HISTORY OF UNDERGROUND COMICS by Mark James Estren, 320 pages, Straight Arrow, \$9.95. Non-fiction.
THE APEX TREASURY OF UNDERGROUND COMICS edited by Don Donahue and Susan Goodrick, 192 pages, Links Books, \$4.95. Comics.
THE BEST OF BIJOU FUNNIES edited by Jay Lynch, 160 pages, Links Books, \$4.95. Comics.
THE GUMPS by Sidney Smith, edited by Herb Galewitz, 162 pages, Scribners, \$9.95. Comics.
BETTY BOOP by Max Fleischer, 108 pages, Avon Flare, \$2.95. Comics.
THE ADVENTUROUS DECADE: COMIC STRIPS OF THE THIRTIES by Ron Goulart, 224 pages, Arlington House, \$8.95. Non-fiction.



SHAZAM! -- Among the comics-oriented collectibles are such rarities as this Captain Marvel wrist watch, featuring the Big Red Cheese himself.

SON OF ORIGINS OF MARVEL COMICS by Stan Lee, 249 pages, Simon & Schuster, \$10.95 hardcover or \$6.95 softcover. Comics and comics history.
SPEAK SOFTLY, AND CARRY A BEAGLE by Charles M. Schulz, pages unnumbered, Holt Rinehart & Winston, \$2.95. Comics.
WOULDN'T A GREMLIN HAVE BEEN MORE SENSIBLE? by G. B. Trudeau, pages unnumbered, Holt Rinehart & Winston, \$1.95. Comics. The reviewer is a Press staffer and co-editor of two books on comics history.

By Don Thompson

If you know a comics fan, you might find a gift for him among the plethora of comics-related books in the bookstores. If you are a comics fan, you might want to start hunting to your friends that one or more of these would be nice in the upcoming gifting season.

Jerry Robinson's *THE COMICS* is an ambitious project, years in the making. It attempts the impossible -- a history of comic strips. Naturally, it fails, but that is not a criticism.

The only way anyone could do a comprehensive comics history would be in the form of an encyclopedia. Robinson has produced a very fine, very enjoyable and -- for the most part -- accurate overview.

I could point out several minor errors such as identifying Mickey Finn's Uncle Phil as Mickey Finn, but this would do the book a disservice. It is an excellent book and contains samples of just about every comic strip of any importance.

As a bonus, it contains brief essays on comics by famous cartoonists -- Milton Caniff, Johnny Hart, Charles Schulz, Mort Walker, Mel Lazarus, Hal Foster, Leonard Starr and others, including the late Walt Kelly, Chic Young and Harry Hershfield. These essays are all well-done.

Comics, both strips and books, are becoming extremely valuable collector's items -- there are those, myself included, who think commercialism has taken over comics collecting.

In line with this, Robert Lesser's mammoth *A CELEBRATION OF COMIC ART AND MEMORABILIA* shows you how you could, were you so inclined, spend many thousands of dollars not only on old comic books but on related ephemera such as Mickey Mouse watches, metal pin-on buttons with comic characters' pictures, Buck Rogers atomic ray-guns, Superman dime banks, Captain Midnight Code-O-Graphs and, of course, Little Orphan Annie Ovaltine shake-up mugs. Ghrotsky.

All these things and many thousands more are pictured and the list is by no means complete. I have it on good authority that a man in Pennsylvania has in his freezer a Tarzan ice cream bar dating from the late 1930's.

The interest of young people in comics took a strange turn in the 1960's as many of them published their own "underground" comics in which comic characters, human and otherwise, swore, used drugs, indulged in sex and said nasty things about the Establishment. For those adults interested in this phenomenon, Mark James Estren's *A HISTORY OF UNDERGROUND COMICS* is about as good an overview as you are likely to find.

The book does have some errors, primarily in its appendix, where the checklist of underground comics omits many that were published and lists a few that were not. The material ranges from the hilarious to the stupid, with most of it qualifying as bizarre.

If the Estren history whets your appetite or arouses your curiosity there are some anthologies of underground comics. *THE APEX TREASURY OF UNDERGROUND COMICS* samples too few artists and is printed on unforgivably cheap paper.

A far better book is *THE BEST OF BIJOU FUNNIES*. While almost everything in the book is in questionable taste, a great deal of it has the saving grace of being funny.

For the traditionalists, two long-gone comic strips have been revived in collections. Max Fleischer's *BETTY BOOP* was a movie cartoon heroine who had a comic strip for a while; this book collects a year's worth of her Sunday comics, the year being 1935. She has her fanatic followers but she is neither funny nor well-drawn.

The biggest disappointment is *THE GUMPS*, which reprints a legendary comic strip that used to enthrall millions for reasons lost in the mists of time.

It is a crudely drawn and horribly dull strip purportedly about the typical American family -- Andy Gump, the typical American husband, is a chinless, banana-nosed boob with a billionaire uncle. Someone sure had a strange opinion of the typical American male.



BUT NOT FORGOTTEN -- The late Pogo Possum is featured in *THE COMICS* by Jerry Robinson, which also contains a posthumously published essay by Pogo's creator, Walt Kelly.

Ron Goulart's *THE ADVENTUROUS DECADE* attempts to do a comics history the sensible way, by hitting off a single decade and a single type of comic strip.

It still proves too big a bite to chew as a lot of strips are mentioned only in passing. But Goulart's humor is delightful -- he does not make the mistake of taking his material too seriously.

Although he tries to restrict himself to adventure strips published in the Thirties, he is forced to follow some of them from their origins in the Twenties and a few of them have to be traced on up into the Seventies. The result is a very enjoyable book that would have been even better at twice the length.

Stan Lee's *SON OF ORIGINS OF MARVEL COMICS* is, of course, a sequel to last year's *ORIGINS OF MARVEL COMICS*. That book, which recounted the origins of Spider-Man, Thor, Hulk and the Fantastic Four, was an excellent seller.

This volume, as is the fate of most sequels, is not such a blockbuster, largely because the heroes -- Iron Man, the Avengers, the X-Men, Daredevil and Nick Fury, Agent of SHIELD -- are not as spectacular or as successful.

The one exception is the Silver Surfer, who looks like a hood ornament and rides a surfboard through the skies. He is visually exciting and appeared in more than his share of good stories. Everything in the book, including Stan Lee's historical bridge passages, is overwritten -- but fun.

For the benefit of the comics addicts who went through withdrawal pains last winter when The Press was closed for six weeks, be advised that the Peanuts and Doonesbury strips we would have published then are included in, respectively, *SPEAK SOFTLY* AND *CARRY A BEAGLE* AND *WOULDN'T A GREMLIN HAVE BEEN MORE SENSIBLE?*

Both books contain a goodly clutch of strips that we did print, too, and it's nice to have them in this handy form to save for posterity.



UP FROM THE UNDERGROUND -- Foremost of the "underground" cartoonists is onetime Clevelander Robert Crumb. This sample, from *THE BEST*

OF BIJOU FUNNIES, is not representative of his best work, but most of his art could not be printed in a family newspaper.



1932 MODEL DAGWOOD -- The ek-flapper is Blondie and her short swain is Dagwood. They married in 1933 and he grew somewhat taller. This 1932 drawing is from *THE COMICS* by Jerry Robinson.

AND NOW...
BEAUTIFUL BALLOONS



CHRIS PADOVANO

OZ NEWS A while back, we printed a query about the Wizard of Oz Club from Donna Gisolo. She now writes that a mysterious informant from Missouri who signs himself "Al O." sent her the following:

Information on the International Wizard of Oz Club can be obtained from

Fred M. Meyer
220 N. Eleventh St.
Escanaba, Michigan
49829

CONTRIBUTORS We would like to be able to credit all our contributors, including those who send clippings, but sometimes the name of the sender gets lost by the time we have found a place to fit in the clipping. It would help if you would leave a wide margin on clippings and write -- your name and the date of the clipping, as well as the name of the publication from which it was clipped.

The *Tank McNamara* strip at the beginning of this column was sent us by Craig Ramsdell and at least one other person whose name we can't find right now. Craig also sent the two *Funky Winkerbean* strips elsewhere in this issue (one on this page). Craig asks if Tom Batiuk, who does *Funky*, lives in Ohio. Yes, he lives in Cleveland, as do Tom Wilson (*Ziggy*), Roger Bollen (*Animal Crackers*, *Catfish*, *Funny Business*) -- and we've never met any of them...

THOUGHTS THOUGHT WHILE REREADING COMICS For the past year, Don has been reading Marvel comics to daughter Valerie (all of *Spider-Man*, *Hulk* 1-6, all of *Origins of Marvel Comics* except the text, and issues 1-66 (so far) of *Fantastic Four*, among other things, including all the *Howard the Duck* stories, and a few problems have arisen. The problem with taking one title and reading straight through is that characters from other strips occasionally pop in -- has anyone ever put together a chronology for reading Marvels? We will be going through all this again in a couple of years with son Stephen. Sue Storm's dialogue in issues 1-66 is virtually impossible to read aloud and is as good an argument for Women's Liberation as you can hope to find.

The man who invented the Flapper and influenced an era lives forgotten on an island off the Jersey shore

The girls of Russell Patterson

BY PENELOPE McMILLAN

Once what Russell Patterson drew became the fashion of the day. What Russell Patterson did was chic, and the people he didn't know weren't known. His chauffeur delivered his illustrations in a Rolls Royce to the magazines and papers that printed them and a sleek black sedan waited in Larchmont for those times when Russell Patterson got tired of his penthouse or the rest of it all. He was so handsome it is said John Barrymore himself admired his profile. In the '20s he was as famous as the flapper he invented—the Patterson Girl—and like her became part of the legends of their time.

On a normal day now, Patterson, who will soon turn 81, sits before an easel, a brush in one crippled hand, spending his time painting, usually inanimate objects. Once, of course, he always drew people, superbly dressed and all having great fun. The easel is in the living room of his tiny shingled house a block from the ocean on the New Jersey resort island, Brigantine. The room is a Russell Patterson gallery—of older work, new work, some forgotten prizes—rather than a place for talking or visiting. You get the impression, though, that there aren't many visitors now. The old man turns out his paintings very quickly, even though his eyes are so bad he can hardly see them. But he keeps on, because if he cannot work, he feels, then that is the end of everything.

He always worked hard and turned out his stuff fast, even in those big days, but then he'd go on to nightclubs with his beautiful wife, Ruth, and stay out until dawn (he never went to bed before 4 AM). But New York changed. The camera took over most of the illustrators' market; the Stork Club, The Harwyn Club, the Riobamba closed up, and Patterson got terrible arthritis that, oddly, struck the two faculties he needed most for his living—his eyes and hands. So he and Ruth moved to this quiet place.

The once so flamboyant and public person (There are some who can still describe in great detail the clothes he wore in the '30s) lives in a house nearly surrounded by a tall hedge. It is worn and simply furnished, and strangely enough, there is little in it to remind anyone of what once made Patterson so famous—his flapper. She is not in the living room. "I burned 2,000 original drawings in a fireplace," the old man says, without emotion. He is reticent about the reasons why; he says no more about it. He's very

quiet now, anyway, as though life has him stunted. Burning his own work, which today would be quite valuable, says a great deal about Russell Patterson, perhaps a whole other side the world never knew. But all that remains inside him.

"He was never satisfied with anything he ever did," Ruth believes. She has stayed as much as she could, and doesn't let him destroy any more of his own legacy. Ruth Cleary, who gave up a promising career as a composer to be his wife and bear his child, proudly clings to the belief that her husband has a place in this century's history. He does, though not many seem interested.

It is not a normal day. Patterson cannot paint, because he recently fell and broke his collarbone. He sits in a chair not far from his easel, a cane and small transistor radio beside him. He is a beautiful old man, with white hair, features still fine and straight, and clear blue eyes. A dog he calls Flower sits on his knees, her head resting on her front paws. "She always sits here," he says in a soft, wan voice. They stay like that, neither moving, for hours.

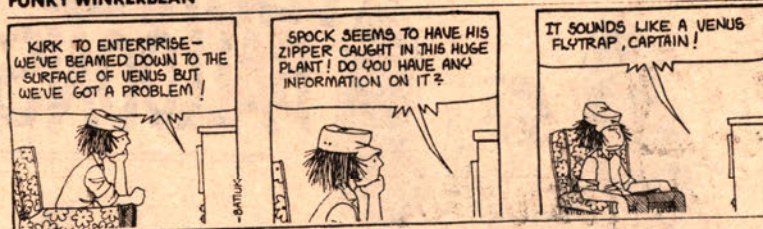
Patterson says he "started" the flapper in Chicago around 1926, for no reason except that he'd read F. Scott Fitzgerald, was already an illustrator and wanted to create a different look from the bovine types who were models of beauty at the time. The long-legged sophisticate with patent leather hair resulted. He took her to New York, where she became the "look" of the 1920s as surely as the Gibson Girl was the "look" of the 1890s.

Patterson was never a real fashion designer, except for one unsuccessful try in the '40s which he recalls as a "rotten" experience. But soon after the flapper started appearing on the front page of Sunday's New York Journal every other week, women started trying to look like his drawings. Many interested in the history of illustrated art in this country believe John Held Jr., another illustrator who did the alternating Sunday front page, popularized the flapper and drew her better. But it was Patterson who set the style. Women wore his open galoshes, put his racoon coats on their companions, adopted his cloche hat, shoes with bows and silky dresses that fit close around the hips. They made up their eyes big and round because that was how Russell Patterson's girl looked.

She often stood around in rooms or draped herself on furniture that today we'd call art deco.

Patterson's flapper appeared on many magazine covers, while the later girl (far left, opposite page), a pin-up type, was the basis for his syndicated comic strip.

FUNKY WINKERBEAN



Patterson was in the forefront of that design, too. Some feel his thin crisp pen lines were copied by architects and gave the top of the Chrysler building (completed in 1930) as an example. "That's done in very much the sort of pattern Russell drew over and over," says cartoonist Dik Browne, who draws the comic strip "Hagar the Horrible." Unfortunately, despite the revival of art deco and the '20s-'30s look, Patterson's contributions have been, except among illustrators and cartoonists, forgotten.

Illustrators wouldn't be likely to forget him, says Browne, because Patterson symbolized the era when illustrators were the stars of the art world. Patterson was the biggest star of all, and seemed to revel in it. "I guess I met him at the Stork Club in the '30s," Frank Farrell, the former World-Telegram columnist recalls. "He was a wild young man, very gregarious, very much sought after, probably the most dapper of the artists. He dressed and groomed himself so that if he got on a bus everybody would turn around and say 'My God, who is that?' Oh yes, he rode the buses."

The camera and later TV gradually removed



most of the market for magazine and newspaper illustrators. "That's really a whole category of American art that's disappeared," Jack Kroll, Newsweek culture critic comments. Many became cartoonists because of it. Patterson says he saw the handwriting on the wall in 1932, and I said to myself you've seen the end of art. I'll have to change myself into something else."

The Patterson Girl soon changed into something else also. The liberated flapper turned into an extremely well-endowed, dumb blonde-pinup type. She began to show up in Patterson's work by the mid-'30s, just before real life dumb blondes began pouring out of Hollywood. A cartoon of femininity, the Girl was the ultimate sex object, anything but sophisticated or interesting. At one point a version of her in a syndicated comic strip about a witless model called "Mamie" was popular. But Patterson's ability to record American culture was usually accurate, and his later Girl is a disturbing reminder of what happened to the ideal stereotype of the American woman between the 1920s and the 1960s.

"You know, when the archeologists start poking around about 5,000 years from now I'll bet a Russell Patterson drawing will say more than anything else, be the true reflection of what the hell we were interested in," says Murray Tinkelman, an illustration teacher at New York's School of Visual Arts who is currently writing a book on American illustration. Even so, he does not plan to give much space to Patterson, apparently because of his florid lifestyle. "I don't consider him a passionate artist," he says.

In the '30s Patterson branched out from illustrating—out of foresight, he says, but those who know him say it was as much from restless. He did sets and costumes for Ziegfeld's "Follies" and George White's "Scandals," sets and costumes in Hollywood; for movies such as "The Gang's All Here" (1931), "Hold Your



NEW YORK SUNDAY NEWS OCTOBER 5, 1975

Horses" (1933) and "Fools Rush In" (1934). He designed the clothes Shirley Temple wore in her first picture, "Baby Take a Bow." For a time he made puppets, graceful little lady-figures, and ran a show with them at the end of the French Casino bar. He met Ruth when she came to play piano for the puppets in 1936.

Later he designed theaters, hotel lobbies, train cars, Macy's display windows at Christmas-time and restaurants. "All the best restaurants," he says, and all gone now: The Riobamba, the Harwyn Club, Maurice's and many others. There was no limit to the extravagance of his designs; he would call for elaborate murals or silks and satins for the walls, marble floors, crystal chandeliers or mirrors, and no one apparently tried to cut costs and scale down his ideas. New York was a night person's town then, of which its restaurants and night clubs were a lavish reflection. At the Monte Carlo, Patterson even placed a waterfall behind the orchestra.

"Patterson was like a performer," Tinkelman says. "He needed all those outlets. He was seen at all those nightclubs, was an entertainer himself. I consider him more of a social phenomenon (than important artist). Very few people in the '30s and '40s had an influence on style as extensive as he. He even designed the WAC uniform in World War II. Talk about total influence!"

"I arrived in New York in a snow storm on Christmas night, 1926," Patterson says. The flapper caught on so fast that "within a year I was making \$100,000 a year," and of course spending it as fast as it poured in. His "faultless attire," as cartoonist Bob Dunn ("They'll Do It Everytime") recalls, was celebrated. "The ascot fad started with him," Ruth says. "He had a hangover in Florida one morning when a photographer was due to take pictures of him. His shirts were all soiled so he tied his pajama legs around his neck and put the jacket over it. The photographer came, took pictures and the ascot was in."

"I never wore anything like this," the old man says, fingering his plaid short-sleeved sportshirt with some distaste. He's dressed it up with a neatly folded handkerchief in the left upper pocket. When he and Ruth moved to Brigantine in 1966, it took weeks, he says, before he ventured out without a tie. Eventually he also let Ruth wear pants and take off her high-heeled shoes and "full stage makeup" when she went walking along the beach road. Before, he'd disliked such casualness, despite his reputation. It was he, after all, who first drew the evening pajama and had proclaimed, in 1931, "The emancipation of woman is at hand. In a year she will free herself of skirts and probably never come back to them." The press had recorded this thought, as it recorded most of his other thoughts as well as his separation from his first wife, remarriage to Ruth Cleary (who is still a songwriter) and even his dog's health. But whatever his avant garde ideas they did not seem to apply in his own home.

"He was very strict," Ruth says. "Strait-

PHOTO BY THOMAS ARMA



laced," he nods. He had a strict childhood and rebelled against his father to become an artist, but the man inside the flamboyant success retained a great deal of what he'd come from. He was born in Omaha, Neb. in 1897, the son of a Scottish railroad attorney who also dressed very carefully, but cared most of all about his toupee. "His life revolved around it," Patterson remembers, to the extent that he wouldn't even get up in the middle of the night to read the time without putting it on, for fear his wife might happen to see his head. The family followed him to Newfoundland and then to Montreal, where he ran a hotel.

As a child Russell would fill in stick horses his mother would draw for him, and when he was 16, spotted one of J.C. Leyendecker's *Colliers* Magazine covers. Even today he remembers exactly that "it was a man with a big white scarf and turtle-neck, with egg-top trousers and bulldog shoes, walking along with a Collie. I decided I'm going to be that," he says, meaning an artist and perhaps too the fashionplate portrayed.

When he said he wanted to draw, his father wouldn't hear of it, and sent Russell to McGill University to study architecture. But after a year the hotel burned down and the young man, forced to find his own way, became an illustrator for two Montreal papers. His father, he adds, wouldn't speak to him for years, until after he'd become a big success and his fame had spread north to Canada. "He came down to New York for a weekend and I took him to a speakeasy."

After World War I, which he spent in the Canadian Air Force, Russell went to Chicago, where he met and married his first wife, who could commune with spirits. Through her, he recalls, totally serious, he conversed with Leonardo DaVinci. "He gave me a lot of criticism." They spent five years in Paris, where Patterson studied landscape painting and hung around with artists like Matisse and Bonnard, and then returned to Chicago, and to illustrating. By that time, he had developed his style, the thin crisp line, his linear approach, and what is still considered a masterful use of black. Soon came the flapper.

"I didn't think of it, I just knew how I wanted her to look," Patterson says. He is comfortable with memories, but not with questions from strangers about his art, or what went into creating it. "I knew I could draw anything I wanted to draw. It came awfully easy to me."

The last several years have been anything but easy. He's been nearly crippled with arthritis, suffered a broken hip last year, and this year broke his collarbone. Since he was never one to save for rainy days, he now lives very modestly, and since he burned his early drawings, which some collectors believe would sell for nearly \$1,000 apiece, he can't profit by the nostalgia craze. There is no great market for his later work or his later Girl. "He was a poor businessman," Bob Dunn says. "He couldn't be bothered. It all came so easily." "In those days you didn't have to be a businessman," Dik Browne recalls. "Besides, it was all going on forever, wasn't it?"

The couple seems to live in the past, so full of the fluff of which their life is no longer made. Even their daughter succumbs to it. "I was constantly with my folks," says the red-headed Russell, now an actress. "I'd always rather be with them rather than people my own age. I remember many mornings when I was 16 or 17 coming home with them at dawn, showering and changing into my school uniform."

Sitting in the living room, Ruth and Russell between them coax the old man to tell his stories about the past. They listen attentively to what they already know by heart, filling in whatever details he leaves out about the time he met Clarence Darrow or Amelia Earhart, how he helped Shirley Temple get started, how Disney got his start taking Russell Patterson's correspondence art course. The old man does not smile, but his eyes sparkle with his reminiscences. What's happened now, the illnesses and all, "you go along with," he says; that's not important. He grows silent. "There are so many stories," he finally says, drawing the memories back inside. He seems to sigh, but not unapplying, for he really had a wonderful time.

MORE THOUGHTS ON REREADING COMICS

It is interesting to watch the false starts and the attempts to find the right road to success in a comic where you already know the form it will follow. The early days of the Thing and, in particular, the Hulk, are filled with such floundering. The entire direction of *The Hulk* changed from issue to issue as one comic-book cliché was substituted for another and made way for still another until the final, fresher form was discovered.

Whom did you expect, Superman?

By FRANK RASKY
Star staff writer

Superman at 64, alas, has lost his X-ray vision. The man of steel no longer travels faster than a bullet.

And far from soaring like a bird or a plane, he has developed a fear of heights. Actor Kirk Alyn, the original Superman in the Columbia picture serials filmed in the '40s, displayed these weaknesses and strengths in a visit to Toronto over the weekend.

GUEST OF BUTES

In town as a guest of the 600 comic book buffs attending a science fiction convention at the King Edward Hotel, Alyn was persuaded by television Channel 19's Elay Yost to stage a press interview on top of the Toronto Star building at One Yonge St.

After all, Toronto-born cartoonist Joe Shuster had originally conceived Clark Kent as being a seemingly classified reporter for the Toronto Daily Star (the name was later changed to the Daily Planet). And after switching into his tight-tight Superman livery, with the big red S and the flowing cape, the invincible man from the planet Krypton would leap fearlessly to Lois Lane's rescue from the top of the old Star building at 80 King St. W.

Well, it must be conscientiously reported here that scaling the heights of The Star's new 25-storey home proved a little scarying to Kirk-Alyn-Kent-alias-Superman.

Before crawling up a ladder to pose on the highest point of the roof, the actor turned pistachio-green.

And on reaching the top, where he mugged for a few hasty shots pretending to change from his guise as the bespectacled Clark Kent, it turned out that his hornrimmed glasses were for real.

SHORT-SIGHTED

"I'm short-sighted," he said. "At the age of 64 what do you expect?" Well, middle age may have crept up on Superman, though the 6-foot-2-inch, 190-pound ex-vaudeville hoofer, with the 43-inch chest is still in surprisingly good shape for his years.

But what proved most unexpected was the good-humored stories he told about himself as a cowardly misanthrope masquerading as the impregnable superhero.

The New Jersey-born entertainer considers it ironic that he's spent 40 years in show business—as an adagio dancer touring with Olsen and Johnson, as a Broadway revue comedian co-starring with Imogene Coca, and as a film actor performing in 75 movies with the likes of Rita Hayworth and Roy Rogers.

Alyn is currently writing his autobiography, *The Last of the Serial Kings*; another paperback he privately published, *A Job for Superman*, answers the questions most asked by nostalgia fans.

How did Superman fly? Cartoonists animated his flights far in the distance. For close-up shots, he either leaped out of windows onto mattresses, or special effect cameras rolling beneath his outstretched figure were used with smoky smudges pots creating the illusion of clouds.

How did bullets bounce off him? They were carefully animated into the film frame by frame.



—Star photo by Bob Ottens

YOU SAW HIM take his clothes off atop the Daily Planet building in all those Superman adventures all those years ago. Well, Clark Kent, alias actor Kirk

Alyn, did his Superman bit one more time on the roof of the Toronto Star building during his visit to the city as a guest of 600 comic book fans attending a science-

fiction convention. Almost, that is. When you're 64, it could be embarrassing being seen running around in a skin-tight suit with an S on your chest.

Doc Savage has some laughs and much boredom

By CLYDE GILMOUR
Star movie critic

Reading the Doc Savage movie magazine never became a habit with me when Lester Dent's pulp-fiction adventure-fantasies were appearing for the first time. Crime stories were my choice, especially those in *Black Mask* and *Detective Fiction Weekly*.

For that reason my mind wasn't burdened with pre-conceived youthful impressions and nostalgia when I visited the Imperial the other day to see Doc Savage: The Man of Bronze. (It's also at the Park and other theatres.) The character, created in the '30s, was still new to me in 1975. One hundred minutes later, at the final fadeout, I'd had a few laughs surrounded by a lot of boredom. And I could find nothing to cheer about in the fact that this High-Camp mock-thriller starring Ron Ely, a former television Tarzan, is merely the

first of a whole series of Doc Savage movies. They'll be coming along regularly every year, like slush in February.

There were 181 Doc Savage books published by Street & Smith in the '30s and '40s. Of those, 165 were written by Lester Dent under the pen name of Kenneth Robeson. He was paid a flat fee of \$750 for each 60,000-word novel, with no royalties or residuals. Dent, never a rich man, died in 1959. According to an article appearing in *Time* in 1971, his widow won't get one cent of the millions of dollars harvested by the Bantam reprints—and, presumably, nothing either from the movies.

On the screen, Doc Savage—The Man of Bronze was scripted by producer George Pal and Joe Morhain. The direction is by Michael Anderson, an Englishman whose previous films included *The Quiller Memoir* and *Around the World in 80 Days*. All hands evidently decided they had

something hilarious to work with, but most of the humor in this movie is on a tiresomely juvenile level.

Actor Ely's Doc Savage is a super-strong, super-brainy superhero, a blond giant whose ultra-blue eyes occasionally give off an electronic sparkle. Dedicated to stamping out evil wherever it raises its ugly head, he is a billionaire, a profound scholar and scientist, a deliver into the occult, and a master of all the martial arts.

Doc has a "Fortress of Solitude in the Arctic Circle," a sort of high-budget igloo where he "meditates" when he is not combating the malefactors.

That's where we first meet him before the superhero and his five superbuddies—Ham, the world's smartest lawyer; Monk, the world's greatest chemist; Long Tom, the world's leading electrical wizard; Renny, the world's finest engineer, and Johnny, the world's foremost expert on

archeology and geology—take off for the South American jungles to investigate the mysterious death of Doc's father.

A river of gold is the prize in the ensuing derring-do. And Doc's No. 1 opponent is a super-criminal named Captain Seas (Paul G. Wexler), who foolishly tries to trap Doc by tempting him with a sultry dish (Robyn Hilton). The truth is that Doc has no time for love, or even for casual sex, although at one point in the story he goes so far as to murmur admiringly to a loyal native girl: "Monja, you're a brick!"

A tatty backlot jungle and some cornily staged fights are among the sorry deficits in this production. So is Ely's amiable but wooden-faced performance, which at least is better than those of his superbuddies, a depressingly amateurish lot. Even the musical score is a drag, mostly consisting of Sousa marches over-arranged for High-Camp chuckles by Frank De Vol.



RON ELY PLAYS A HIGH-CAMP DOC SAVAGE. Movie critic Clyde Gilmour says he's amiable enough

October 12, 1975

EVENTS

'It's Not Another Lousy Comic Book, I'm Studying Art'

By Thomas Albright

WHEN I WAS A kid, the comics — and if you were a Catholic, the King James Bible — still carried some of that delectable stigma of a discouraged, if not altogether forbidden pleasure.

This was before the days of Zap, Young Lust and other contemporary comic books of the more explicitly X-rated kind. For hardcore spice, we got off on *Coronet* magazine and paperback editions of Erskine Caldwell — "God's Little Acre" and "The Journeyman." If I remember correctly, we read pages 78 and 172.

But if you didn't exactly hide your comics, you made sure not to get caught reading them too often, because then you would get a lecture. They were dumb and childish. They encouraged violence and crime. They gave you bad dreams.

The exception was the comic section of the Sunday paper — the "funnies," as opposed to the gorier fare we generally preferred when we had to pay ten cents a book. They were too trivial to cause any serious concern, and to look at them you had to fight with the rest of the family.

You didn't make a big show about being into comics among the kids your own age, either. It didn't seem compatible with the Bogart-Ladd-Randolph Scott image that we worked so hard to cultivate on all those Friday cash nights at the movies. Nor, later on, did following the funnies seem to square with those intensely serious discussions about Joyce and Gide and Camus and Sartre.

Although, since one of the most important things we were supposed to learn in college was sophisticated taste, we began to elaborate a discriminating connoisseurship toward the comics, as toward almost everything else. Prince Valiant was acceptable to our snobbery

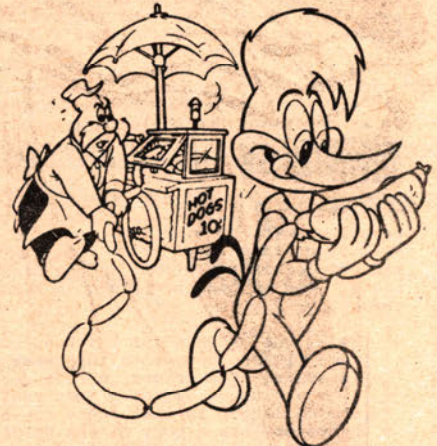
because the stories were serious and Hal Foster was a good draftsman. Gordo had artistic merit because Gus Arriola knew modern design and color. And, of course, anything that smacked of social satire was in, whatever its esthetic merits or shortcomings: Pfeiffer, Pogo, L'il Abner (so long as Capp was satirizing the right wing) and, preeminently, a new publication called *Mad Magazine*.

Then, all of a sudden, came Pop Art, Pop Culture and, not long after-

that vanished from my belongings shortly after I went away to school.

But art galleries and even art museums were mounting extensive shows of the newly digitized art form, sometimes accompanied by catalogues with scholarly texts. And people like myself, who write about art, were being asked to do articles on such subjects as a show of "Fine Comic Art" now at the Walton Galleries, 575 Sutter street.

And do you want to know something? Except



ORIGINAL DRAWING for 'Woody Woodpecker' from show of 'Fine Comic Art' at the Walton Gallery, 575 Sutter street.

ward, the Great Nostalgia Craze. And, like old science fiction and horror movies, the funnies — even such hopeless klunkers as *Orphan Annie*, *Archie* and *Smilin' Jack* — became respectable, indeed highly esteemed treasures of our native cultural heritage.

Not only were kids airily replying, "Gee, mom, I'm not just reading another lousy comic book, I'm studying art." Not only were kids and adults buying, selling and trading as valuable commodities historic editions of "Plastic Man" and "Crime Does Not Pay"

for their being a bit uncomfortable to look at, hung up on the walls the way they are, and commanding prices that average around \$200 each, the 90-odd pieces in this collection — primarily original pen and ink drawings for Gordo, Peanuts, Nancy, Mickey Mouse, Donald Duck and other familiar faces — don't look to me any more like fine art than they ever did.

Which is all right with me, for it means that all I, or anybody, really has to do is to look and enjoy. Don't you get tired of everything being taken seriously?

The Cleveland Press, Thursday, October 30, 1975

This busy world

Witches brew up pot of predictions

According to a survey of 280 American witches, Hubert Humphrey will be elected president, medical researchers will conclude that kissing is dangerous and there will be a shortage of laxatives.

The annual Halloween Witches Poll was released by the New York Center for the Strange, a non-profit organization which claims the Witches Poll last year correctly predicted the fall of South Vietnam and the Central Intelligence Agency scandal.

Among other predictions this year:

NEW YORK CITY will avoid default by receiving "a massive infusion of capital from a foreign source."

MEDICAL RESEARCHERS will conclude that the number of germs make kissing a serious threat to the nation's health.

ONE OF AMERICA'S most prominent political figures will ask the Soviet Union for asylum.

A TV NETWORK — in an effort to boost sagging ratings — will attempt to broadcast a hard-core pornographic film, causing a landmark court battle.

SHORTAGES of chocolate, tea bags and laxatives will come to pass.

Robert Carson of the Center says the predictions are released every Halloween because "this is the time of year when an ill-informed public most deeply mocks a genuine religious group."

Cleveland Plain Dealer
1 December 1975



Spider skater

Holiday on Ice, at the Coliseum beginning Thursday, brings Spider-Man, a star of public television's show "The Electric Company."

Didn't he used to be in comics?

Toronto STAR August 5, 1975

From his college newspaper, sent by Randy Paul Young

Museum "Flashes" — back to comics' golden age

By RANDY YOUNG

Does anybody know where to get a good plain chocolate soda for 10¢ or a 12¢ egg cream? If someone does they probably also know where to find a time machine.

Plain chocolate sodas for 10¢, like the 10¢ comic book and Tyrannosaurus Rex, have become extinct. They are only to be found in archaeological museums as examples of long dead civilizations. Inflation has destroyed the memories of our childhood (sigh!).

The art forms, however, have not entirely disappeared. Plain chocolate sodas can still be found occasionally in their 27¢ and 35¢ incarnations, and comic books abound at prices ranging from 25¢ to \$1.50.

Many people also view comic books as an uniquely-American art and someone at the Brooklyn Museum is in agreement.

In recognition of the contribution comic books have brought to Americana, the Brooklyn Museum, at 188 Eastern Parkway, has opened a temporary exhibition called *Brooklyn's Comic Book Artists*. The show, which opened on October 9, will run until November 3.

The exhibition, organized by the founder of the annual New York City Comic Art Convention, Phil Seuling, is a tribute to the many comic book artists that are native to Brooklyn.

The work of 13 professionals, including original drawings and layouts, are on display along with a photo-essay detailing the pro-

cess of the creation of a comic book.

Caroline Infantino, the publisher of DC comics, is represented by his original renderings of such comic superheroes as "Flash," "Batman and Robin," "Batgirl," Jack (KING) Kirby with his creations, the "Fantastic Four," "Captain America," and "Kamandi." Gil Kane's tremendous artistic abilities are displayed in "Green Lantern," and "Spider-Man." Harvey Kurtzman, one of the original artists for the old E.C. comics and *Mad*, is represented by his current work in *Playboy* magazine, "Little Annie Fanny." Neal Adams, one of comicdom's favorite artists, by "Deadman." Joe Kubert, creator of "Tor" and "Firehair," has an impressive display of his "Tarzan" artwork.

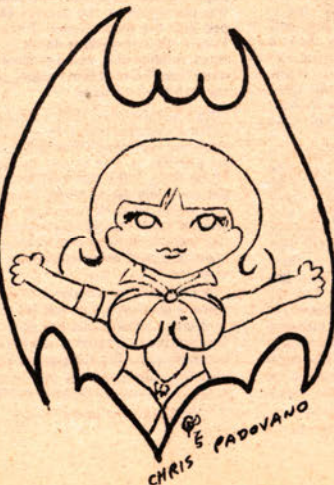
Al Williamson ("Flash Gordon"), Lee Elias ("Tommy Tomorrow"), Don Sileo ("Richie Rich"), "Hot Stuff", Will Eisner, ("The Spirit"), Gray Morrow, Victor Gorelick, and Angelo Torres are also represented.

If any of the above names evoke tears and fond memories, or even if you've never read a comic book in your life (unenlightened), run, walk, or take the 7th Avenue IRT line to Eastern Parkway-Brooklyn Museum before November 9, and see this unusual show.

The museum is open from Wednesday to Sunday; Wednesday night until 9 pm, other nights until 5 pm. While there, also wander around some of the other four floors and look at the more traditional art exhibits. Admission is free. WIN!



A classic "Flash" comic cover by artist Carmine Infantino. Reproduced by permission from National Periodicals Publications. Copyright © National Periodicals.



CHRIS E. PADOVANO

let ters



Another letter column is here, and we're sorry these don't run every time. Maybe next month (where have you heard that before?), we'll clean out all the back mail and start fresh. Heading into this time is by Richard Krauss.

Andrew Zerbe, 3154 Dupont Street
Montgomery, Alabama 36106

How about running the address of Blackhawk Films in BEAUTIFUL BALLOONS again? I would like to get their catalog and that of various other films dealers but can't find their addresses anywhere.

Some issues back, you wondered about an ad in XENOPHILE concerned with such publications as ANTARCTIC STORIES, GORILLA STORIES, etc. I don't know about them, but recently I examined one called FACTORY STORIES, which featured "Stories about People Who Worked in Factories." I had considerable skepticism about that ad, but after seeing FACTORY STORIES am willing to

believe in them.

Blackhawk Films, Inc., Davenport, Iowa 52808--and tell them you're new to their mailing list and want to get on it. You might also try Nostalgiaphon, P. O. Box 13205, Whitehall, Ohio 43213 (which specializes in discounting Columbia Home Movies). And Niles Film Products, Inc., 1141 Mishawaka Avenue, South Bend, Indiana 46615. And Thunderbird Films, P. O. Box 65157, Los Angeles, California 90065. And Glenn Photo Supply, 4931 Gloria Avenue, Encino, California 91436. And, finally, Cinema Eight, Middlesex Avenue, Chester, Connecticut 06412. Those tend to be the people offering different batches of films--except for Nostalgiaphon, which has the discount mentioned. We find, by the way, that we can (except when we're looking for a specific film where we may have to go elsewhere) limit ourselves to Blackhawk, simply because our film-buying budget can't cover the films we want that Blackhawk has on special sale, much less expand to cover films from other distributors.

Russ Maheras, 950 North Laramie
Chicago, Illinois 60651

AAAAARRRRRRGGGGHHH!!! The man is mad!!! IN TBG #103's BEAUTIFUL BALLOONS, James T. Crawford stated in his letter that

SPACE: 1999 was a bomb!!! How blind can he be??? Sure it has flaws, as does any TV show or movie ever made. But to say it is a bomb!!! It is probably the best all-around science fiction show ever produced! I'm a STAR TREK fan, too, but I don't let my loyalty to STAR TREK stand in the way of my common sense!!! Such is progress!

With this, we'll probably let comments on SPACE: 1999 drop for a time. Many of the objections to the show, be it noted, come from the fact that the show is based on contradictions to scientific fact. This tends to leave the viewer with even a smattering of scientific knowledge floundering without any basic rules from which the series operates. Case in point is the show we saw in the Cleveland area December 6--the one in which Bain's husband returns and everything goes amok. The moon and everyone on it blows up. The Eagle transporter and its pilot blows up. A dust storm and avalanche squashes the remains of the landing party, including Landau, who dies in Bain's arms. She is the only survivor, battered and bruised--and her husband shows up all undamaged, murmurs something about him and the planet they're on being anti-matter, and then tells her, "See what you want to see." She looks around. The planet is once more a paradise, her husband has turned into Landau, the moon is back in the sky, the Eagle is OK, they call off plans to emigrate to the planet--the end. Shades of Dorothy and red-shoe-heels clicking! In a story of any merit, the ending grows logically out of the events within the story; this ending didn't even have the grace of a *deus ex machina*. And this is the sort of thing that has most SF fans throwing up their hands and then turning the dial.

Bart Bush, 1108 West Main
Norman, Oklahoma 73069

Your recent column hit a sore spot with me...demand

& supply of comic books. SHAZAM #1 will never be worth anything...every dealer I know has a hundred or more, but it also isn't that good of a book to be collected by everyone. And the same year's SHADOW #1 is a good book, and although dealers have many many copies, it is bringing the \$1 listed. Dealers have to stock issues that they think will be rare; that's the business they are in, but in many many cases it proves that the stuff is currently over supplied.

It is the cheap stuff at the cons that is selling. At the past six conventions I've attended, the Golden Age has slowed down considerably. Marvels sell to the younger set, and what GA that does sell sells to collectors who are finishing off sets. Granted, GA comics still sell, but how many do you sell to new collectors? Who can afford these current prices? If it weren't for the fact I got 90% of my older comics before the PRICE GUIDE came out, I doubt if I'd be collecting comics. In fact, a lot of old-time collectors have given up collecting because of the prices. After all, originally it was done because we liked the comics, not the fact that they might be worth more tomorrow.

As well as I like the PRICE GUIDE, it has hurt the value of collecting. I really don't think a lot of the books are worth the price they are bringing. Reprint comics (ACE, KING, SUPER, etc.) are worthless; they don't bring those prices listed and never will. Disneys have slowed down, and ECs (especially MADs) are bringing a lot lower prices than listed.

A lot of people have said that if the PRICE GUIDE lowers prices on some books, it will scare people away from those books, and they will continue to slide downwards... Well, that's possible, but if we are to play the comics collecting game like the stock market, then so be it. The comics can't keep going up. Most collectors' incomes do not increase the way the comics do. Prices will go up as long as we can bring new collectors into the market to make a bigger demand. But what new collector (usually age 12-18) wants to get into collecting comics that start at \$5 or more per issue?

The bottom can fall out. Already, comics at cons aren't showing up like they used to, people won't sell items at a lower price than they paid for them, and people won't continue to pay high prices for books. And without new blood in fandom, we're through.

Well, the PRICE GUIDE has been cutting prices on some titles. Remember that what Overstreet does is average the prices current dealers are currently charging on comics. What really hurts the collector is that every two-bit second-hand bookstore has a copy of the PRICE GUIDE on the counter, and every two-bit salesman charges Overstreet's "mint" prices for the tattered rags that serve as stock. How do you like current prices on HOWARD THE DUCK #1?

William R. Turner III, 20 North Tripphammer Road,
Apt. #30, Ithaca, New York 14850

For want of any more appropriate source of information, I am writing to you, hoping that you can help me out at least by providing a few names and addresses. I am the president of the Comic Book Club of Ithaca, a club with about thirty members that has been in existence for eight months, having grown out of a junior high school club when people like me started getting into it. I am an ex-Cornell student, now a Cornell employee (computer programmer). We have decided to collectively take the plunge and hold a miniconvention next May, on fifteenth, to be precise. It will be at the Greater Ithaca Activities Center at the corner of North Albany and Court Streets. We are planning a one-day affair, starting at about ten a.m. and running until 7 or 8 p.m. Our activities will include a dealers' room, films

(three or four feature-length, plus cartoons), lectures, an art exhibit, an auction, and anything else we can arrange. Everything is being planned on a break-even basis. Admission will be a maximum of \$2, and we would like to keep it to \$1.50; this would include a program book, and admission to all activities. We are going to be operating on the absolute minimum budget we can get away with and still make it worth while; hence, we will be looking for inexpensive amateur art for our program book, and we hope to get a few people from Cornell and Ithaca College (professors or instructors) to act as speakers. (I don't anticipate any real trouble with this, at least in a few cases.)

What I would appreciate some help with is how do I go about contacting any professionals and asking them to attend? First of all, what is a normal fee for an artist or writer? Does anyone who is a professional attend a con for free (or just for expenses)? We would rather have somebody who is less well known and who thus might feel more inclined to get out and meet some fans, if we can do it cheaply. We have no funding other than our club treasury and what we are willing to dump into the con out of our own pockets to make it go, so such considerations are important. Perhaps we are being somewhat unrealistic in trying to hold a con on such terms, but if there isn't a place for idealism in fandom, where is there? Do you know of any pros who live in the Binghamton/Syracuse/Ithaca area? I know a couple of science fiction people in Binghamton upon whom I plan to impose, but no comics people. I have heard, though, that Johnny Hart lives in Binghamton; can you confirm this?

We are currently debating whether to charge \$10 or \$15 for dealers' tables. The building we will be using has several rooms which are interconnected; the debate is whether to limit the number of dealers to 10 at \$15 or aim for 15 or more at \$10. We also plan to hold an auction, taking items on consignment as well as auctioning off Club items to defray expenses.

Oh, yes, we are calling the convention Ithacon I (looking towards the future, naturally). We believe that this is the first Central New York con for comics and SF--do you know of any others?

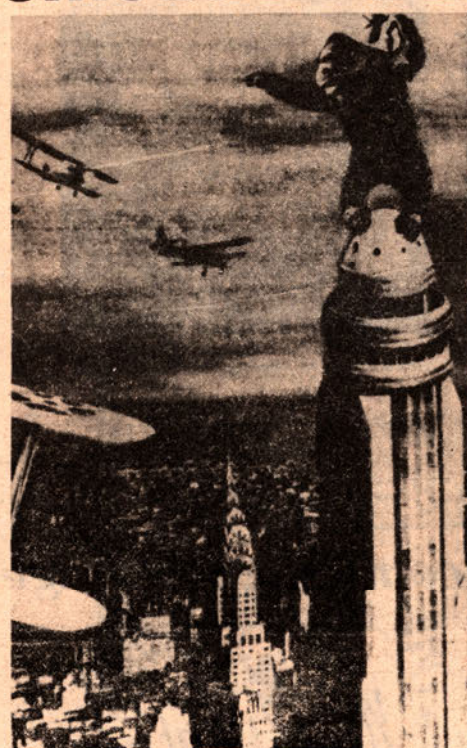
Ithaca has long been one of our favorite places, due in large part to Maggie's growing up there (ages 0-5) and spending portions of summer vacation there (her grandfather was in the Biology Dept. of Cornell, and her grandmother lived there). It'd be a lousy place to have a winter con (the whole town is built on fierce hills), but a gorgeous spot for a spring con. (Did you know that serials were filmed on Fall Creek in silent-movie days?) % Closest thing to what you're planning that we've noticed recently was the Youngstown Con (October 10-12), and you might contact that club to see how it handled some of the problems; you seem to be jamming in enough for a three-day con in this nine- or ten-hour adventure. % Judging from our con-going, everyone would be better off with more dealers at cheaper tables. This way, you don't end up with 8 tables of new/recent stuff, 1 table of underground comic, and 1 table of vastly overpriced Golden Age items. We enjoy cons with variety. But that's a personal opinion, strictly. % Are you making any arrangements for visitors who are from out of town? Where are they to stay? How will they get from there to the Activities Center? Is there a lot of area parking? % There are a lot of pros who enjoy congoing if their travel expenses and hotel room are taken care of. The most recent case we know of personally is a Marvel writer who charged \$150 to cover his costs to a con in the same state he lived in. Then, he took care of his own travel and room arrangements. You might want to make such a money offer to specific people, writing c/o the company. % Any other suggestions from people out there?

Bruce Brink, 1210 Hibiscus Street
Oxnard, California 93030

I'd like to know the rarity of a wartime propaganda cartoon, YOU'RE A SAP, MR. JAP! (In the film, Popeye destroys a Japanese battleship while also taking care of Tojo.) Were any others made by the Fleischer studios? Could you give me a small bibliography of the propaganda cartoon?

Now, there's a topic for someone's Master's Thesis! Anyone out there with the data? We know several films-for-sale companies have been bringing out more and more Popeye-and-such cartoons, and Len Hollmann is working on a listing of what's available from where. But as yet, we've no idea what's generally available. Anyone?

King Kong on the comeback trail



Will King Kong ever climb again?



Kong tangles with a toughie in "King Kong Escapes"

Can the screen's tallest leading man outwit the lawyers?

By CASIMIR JAWORSKI
HOLLYWOOD -- Dust off the Empire State Building. The King is coming back. As soon as they can get him out from under the lawyers, he'll be back where he belongs, sitting on top of the Empire State Building.

After all, things haven't changed that much from 1933. There still aren't that many places you can go to be alone with a girl.

Lawyers? Well it's always something. If not Army pursuit planes spitting bullets at you, then lawyers. It seems two Hollywood biggies are slugging it out in the courts over the rights to shoot a "King Kong" remake. Dino DeLaurentis and Universal Studios. You'd think King Kong, the tallest, darkest leading man in Hollywood history, would be big enough to go around.

But no. He is still furry, still misunderstood. People still think "King Kong" is a horror movie, still cling to the absurd belief that the big, ugly lover is a monster. Actually, he is a teddy bear done in by a woman. Fay Wray, that prize catch. Miss Wray, reached in England, where she lives, said she considers her role in "King Kong" a great experience rather than a great role.

"King Kong" is a cross between a nightmare and a romance, at once preposterous and enthralling. The 50-foot-tall ape (actually a 10-inch rubber toy) is a big innocent. He gets no kick from champagne. Naive and destructive, he is as American as Lizzie Borden. But monstrous, no. Never is there any doubt that "King Kong" is a jungle variation on "Beauty and the Beast." And beauty kills the beast.

"King Kong" is a symphony of special effects. But its combination of dreamlike atmosphere and subliminal eroticism provide underpinning to the battles between Kong and the prehistoric superlizards of Skull Island.

Kong was born in the mind of documentary filmmaker Merian C. Cooper on a visit to Africa. In his original conception the film would feature live gorillas and lizards, enlarged by trick photography.

But in 1931 at RKO, Cooper became impressed with the work of special effects man Willis O'Brien. So he decided to film "King Kong" in the studio. Edgar Wallace, the well-known British writer, was signed to do the screenplay. But Wallace soon died of pneumonia. James Creelmann and Ruth Rose, the wife of Cooper's collaborator, Ernest Schoedsack, wrote the script.

Models of the animals were built of rubber and sponge, and in Kong's case, covered with lambskin. An articulated metal frame allowed eye, limb, and mouth movements. After almost imperceptible movement, the model was photographed, the camera stopped and the model reset. Each of Kong's steps required a dozen exposures. A day's work would produce no more than 25 feet of film flashing on a screen for half a minute.

Live actors were then combined with the animated models by means of miniature rear projections and multiple printing. It took a year to make "King Kong." The film cost \$650,000. But never did the technical wizardry overwhelm the story. Audiences in Depression 1933 seemed to vicariously like the idea of Kong ripping the city apart and as a paragon of urban destruction.

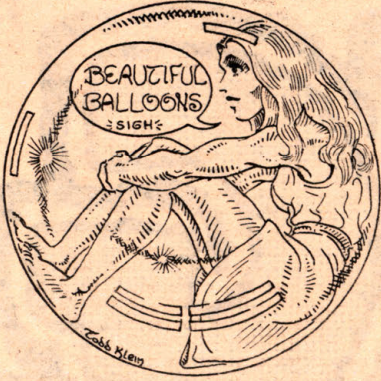
It now may be wondered whether there is anything urban left for Kong to destroy. Skull Island has probably long ago been turned into cabanas and condominiums. But it's good to know that the King is flexing his muscles again. The word is that he likes shark for supper.



Fay Wray then



Fay Wray today



YOU CAN'T KEEP A GREAT APE DOWN Universal Pictures has taken out some huge ads boasting that production has started and principal photography will begin January 5, 1976, on *The Legend of King Kong*, for fall release in Sensurround (and, presumably, in color). The ad is not bad, showing the shadow of Kong across Manhattan Island, but it may be revised by the time the film is released. There has been quite a hassle of late with at least two studios arguing over who was going to do the remake. Frankly, we are not holding our breaths waiting -- remaking a classic is a chancy business and we can't think of any cases where the remake was an improvement. We would far rather see the originals than the remakes of *Stagecoach*, *Lost Horizon*, *Goodbye Mr. Chips* and the like. One big nuisance of these remakes is that the original often is pulled out of circulation when the new one is made (Irene Dunne fans got a particularly raw deal; most of her movies were remade and the film with her went into some vault -- perhaps her best film was *Anna and the King of Siam*, which is seldom shown since *The King and I* was filmed. About the only Irene Dunne movie shown on TV with any frequency is a pleasant fantasy about a woman with a money tree, *It Grows on Trees*.) It would be criminal if a similar fate overtook *King Kong*.

БЕРРИ В РОССИИ BERRY IN RUSSIA

ST. BASIL'S CATHEDRAL:
AN ARCHITECTURAL
WONDER OF THE WORLD
AND MONUMENT TO
RUSSIA'S INDEPENDENCE
ON RED SQUARE
IN MOSCOW.



DUCK SCOOPS Howard the Duck has had a most peculiar career in his own book and we don't have the whole story. Just for openers, someone hijacked the first issue before it ever went to the distributors so that many areas

never got copies at all, most areas got very few and dealers were selling copies for \$2 or \$3 each during the period when the comic should have been on the stands at 25¢. [This caused us considerable annoyance -- Don did a piece on Howard for the *Cleveland Press* (we reprinted it here a couple of issues ago) and a lot of mundane-type friends and acquaintances asked us to get them copies, something we were unable to do.] This has to be one of the most shameful things done to comics fandom in the name of profit. The second issue should get a better distribution break, but odd things have happened with it as well. Frank Brunner quit in the middle of the book and it had to be finished by Jim Starlin. Then the third issue, which was to have been done by Berni Wrightson was instead drawn by John Buscema after Berni refused to draw it. Buscema drew it all right, but refused to do the cover. What the heck is going on here? In our humble opinion, *Howard the Duck* is the first good, really good, humorous comic book in many years and is one of our favorite Marvels, but it looks as though internal strife and the piracy of some latter-day Long John Silver may do the book in before it has a chance to be the hit it deserves to be. [To say nothing of the fact that the blue-toned bb-brains at the Comics Code Authority have been going over the strip with clean glasses and dirty minds to remove any trace of double entendre and forcing the redrawing of a scene where Howard is undressed while talking to a girl. For Heaven's sake, gang, he's a duck!]

As long as we mentioned that *Howard the Duck* is one of our favorite Marvel books, it seems only fair to plug a couple of others. While we still love such old favorites as *Conan the Barbarian*, *Spider-Man* and *The Avengers*, among many others, more and more we find ourselves looking forward to *Tomb of Dracula* and one of the best comic books ever issued, *Jim Starlin's Warlock*. Marv Wolfman is doing a phenomenal job with the vampiric count, studiously eschewing the obvious and putting in several tiny vignettes that hook themselves into your mind, as in those scenes when Dracula bites some poor innocent and Marv, in a handful of superbly chosen words, tells what will happen to the victim and her loved ones in the days and years to follow. This book is in trouble and may not last too much longer; its loss would be a serious blow to the cause of literacy in comics. Starlin has done, in the *Warlock* vs. *Magus* series, the first real comic-book novel, completely successful on every level (not the least of which is the stunningly beautiful art) and worthy, if not for the snobishness of SF fans, of consideration for awards along with all-type science fiction stories. If you have let this one slip by, you have missed a great deal indeed.

We wish we could follow that paragraph with recommendations on some don't-miss DC comics, but we can't. For a while, it looked as though *Warlord* might make the grade but, after the second issue (third if you count the *First Issue Special* tryout), compounded as it is of equal parts of *Ben Hur* and *Spartacus* with a David Innes ripoff hero stumbling his way through the melange, we can only assume that DC ran out of ideas on this one in record time. So what other good DC comics are there? *Weird Western*, *Plop!*, *Swamp Thing* are worth reading and *All-Star*, *Blackhawk* and one or two others have some curiosity value and/or may become good.

We understand from one who has read the proofs, that the *Superman* vs. the *Amazing Spider-Man* comic is very good indeed but by the time you read this, you may have had a chance to see it for yourself.

U.S. to raise postal rates for overseas

WASHINGTON — (UPI) — The cost of mailing a letter overseas goes up Jan. 3, six days after rates go up for domestic mail.

Rates on mail to Canada and Mexico will go up with the domestic rates Dec. 28 to 13 cents for a one ounce first class letter and 9 cents for a post card.

Here are some sample rates that will go into effect for other countries:

SURFACE LETTER MAIL: 18 cents for the first ounce, 31 cents for a letter weighing up to 2 ounces.

SURFACE POST CARDS and postal cards: 12 cents each.

AIRMAIL: letters to Central America, Colombia, Venezuela, the Caribbean Islands, Bahamas, Bermuda, St. Pierre and Miquelon, 25 cents per half ounce up to 2 ounces, 21 cents for each additional half ounce.

LETTER MAIL to other countries: 31 cents per half ounce up to 2 ounces, 26 cents each additional half ounce.

AIR POST and postal cards: 21 cents each.

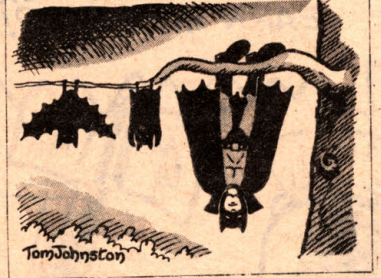
Cleveland Press
November 20, 1975

FOR CURIOUS POST OFFICE STUDENTS We finally found an explanation for those colored labels we occasionally find on our letters (usually a green "3"):

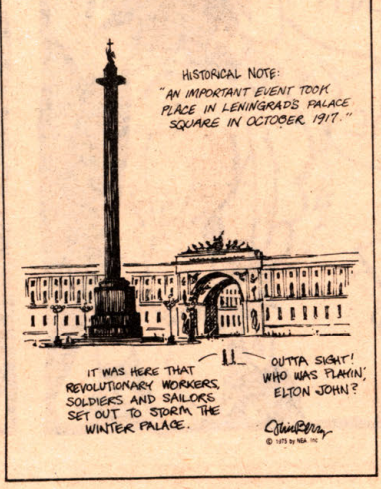
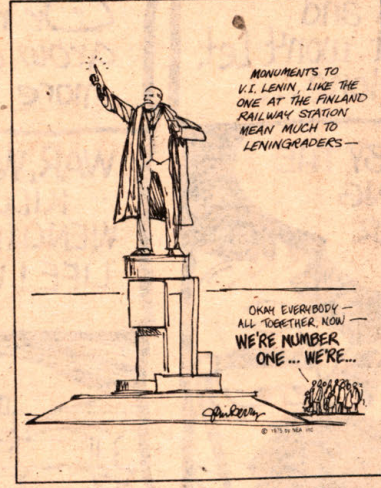
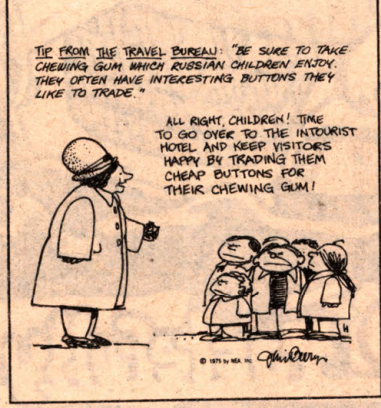
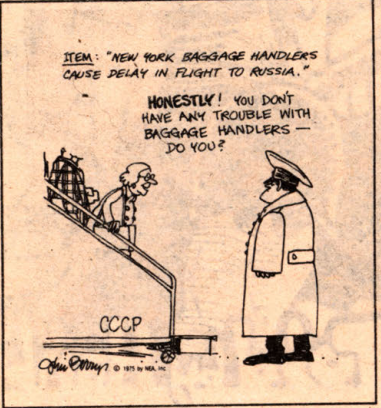
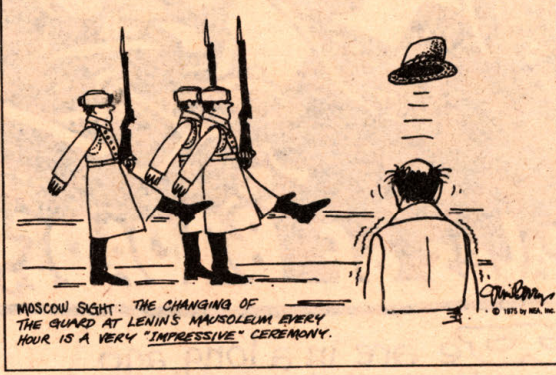
Buck Coulson says in the latest issue of *YANDRO*, "I note some fanzine comment on the colored labels which have been showing up here and there on mail. The P.O. fanzine included a chart for them a few issues back. All are for postal customers who presort and bundle mail; the label goes on the top letter or parcel in the bundle. (The chart doesn't say so, but evidently regional mailing centers in the postal system are also using them.) Blue F - All mail for same firm (I haven't encountered one of these yet). Red D - All for same city or Zip Code area. Orange S - All for same state. Yellow C - All for same city but for differing Zip Codes within city. Green 3 - All for same first 3 digits of Zip Code." All of which should answer your questions about those.

FOR CURRENT OR POTENTIAL SF FANS The latest issue of *YANDRO* (mentioned last paragraph) is #233, and we thought we'd mention once again that those of you who want to ease

into SF fandom might consider subscribing to *YANDRO*. 75¢ @, 5 for \$3, 10 for \$5 to Robert (or Buck) and Juanita Coulson, Route 3, Hartford City, Indiana 47348. It used to be called a relentless monthly--and it was just that. Now, thanks in part of an increasing number of professional writing commitments, it comes out now and then. But it's our favorite fanzine in the SF world. Not the most valuable, perhaps; not the most packed with data; not the center of a mass of argument; not the impeccably printed newszine; just our favorite. Previous issue to this one came out in late June; this one arrived in mid-November. But fun and worth the wait to us. Mimeoed, this issue runs 36 pages and consists of editorials, a slatch of book reviews, and a letter column consisting of discussions of feminism, catapults, *SPACE: 1999*, the trials of authors, Amtrak, conventions, etc., etc. Oh, there are a couple of brief articles (by Bob Tucker and Michael Coney)--but the strengths (and, we suppose, the weaknesses) of this fanzine are those of the editors, whose personalities pervade *YANDRO*.



TRAVEL COMMENT: CHECKING INTO MOSCOW'S ENORMOUS ROSSINA HOTEL WITH A GROUP IS A MAJOR PRODUCTION.





HONEST, THIS IS A GOODGUY STORY BUT, IN AN EFFORT TO KEEP UP WITH THE TIMES, IT IS A LOT ABOUT...

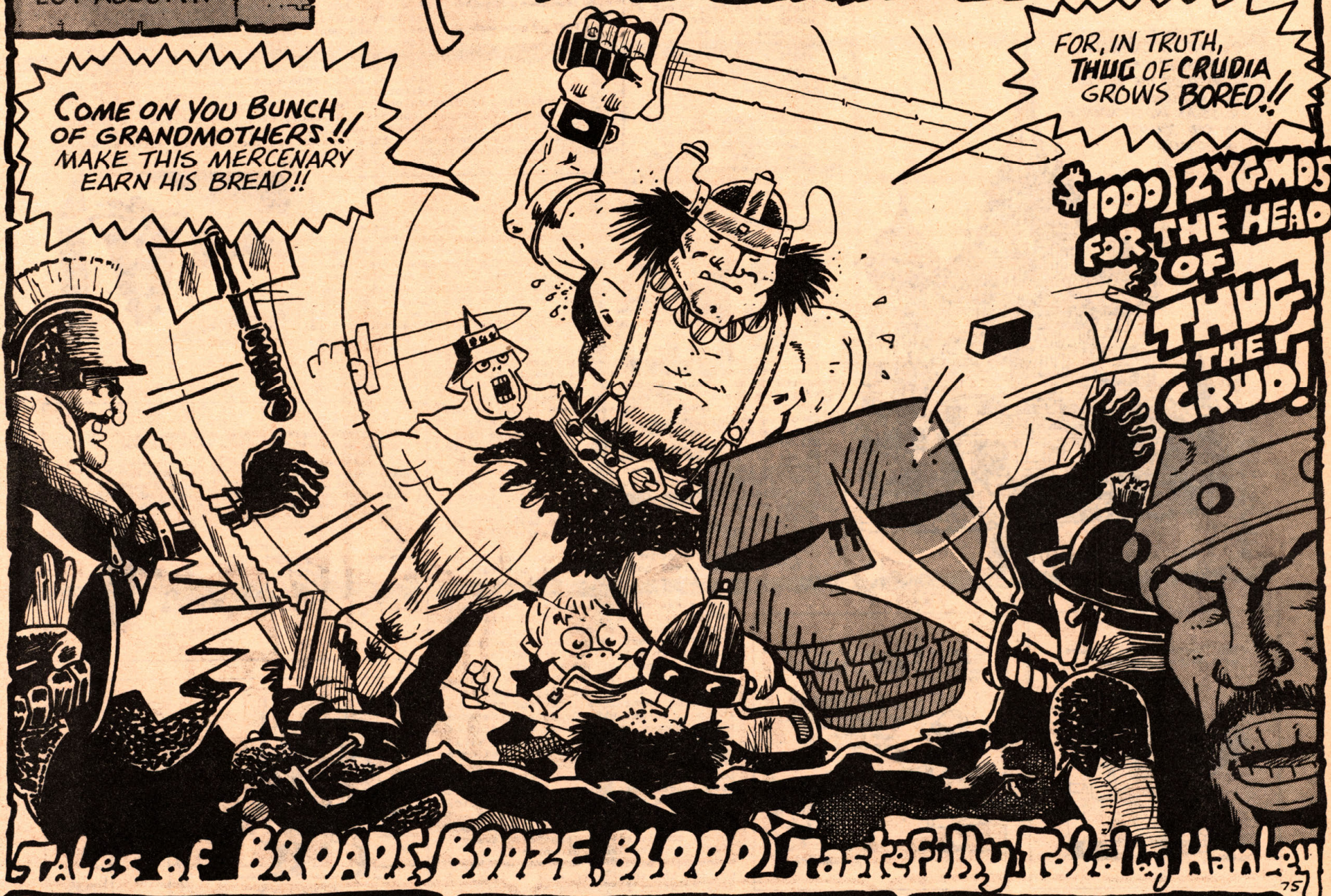
THUG

THE UNKINDLY!

COME ON YOU BUNCH OF GRANDMOTHERS!! MAKE THIS MERCENARY EARN HIS BREAD!!

FOR, IN TRUTH, THUG OF CRUDIA GROWS BORED!!

\$1000 ZYGMDS FOR THE HEAD OF THE CRUD!



SALES OF BROADS, BOOZE, BLOOD! Tasty Filly by R. L. Hanley

We are in a long ago time that History has since forgotten...

THEY ARE DEFEATED.

GO LOOT THEIR BODIES, LOYAL JAZ, AS PER OUR CONTRACT.



But the imaginations and fantasies of men just won't let these rotten times alone...

HERE YOU ARE. PAYMENT BY THE KING OF TRASH IN AIDING OUR COUNTRY IN ITS' WAR WITH PARADATHETIC ..

ALSO, THE 10 BEST LOOKERS FROM THE KING'S HAREM AWAIT YOUR WHIMS AS PER AGREEMENT!

AYE.



Or maybe, as countries grow older, they become more brutal and violent...

WAR, WAR, WAR, BLOOD, BLOOD, BLOOD KILL, KILL, KILL! THEIVING WENCHING, BOOZING! WHAT A LIFE! WHAT A RUT IT IS I'M IN!!



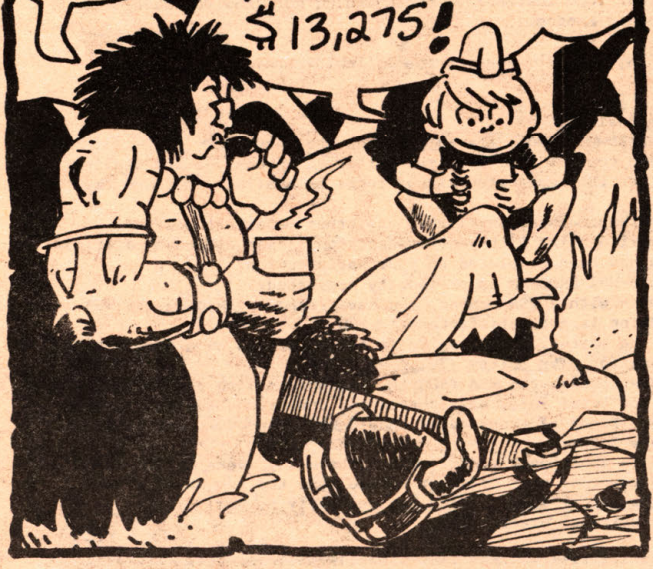
Perhaps the Viet Nam episode has further desensitized us...

Even as we know World Wars One and Two did affect our society so...

Violence, sadism, cruelty as a diet of entertainment says that life is cheap...

WHAT'S THE TAKE TODAY, JAZ?

\$10,000 FROM THE KING- \$2000 FROM SELLING THE ENEMYS ARMOR AND \$1275 FOR THE JEWELRY AND GOLD FILLINGS COMES TO \$13,275!



NOT BAD FOR A DAYS PAY, THUG- BUT I'VE BEEN WONDERING... WHY DON'T YOU GO INTO REAL ESTATE? TAKE OVER AS KING SOMEPLACE AND GO TO WAR YOURSELF WITH NEIGHBORING COUNTRIES. WHO KNOWS HOW FAR YOU CAN GO? BESIDES YOU WON'T BE YOUNG FOREVER -



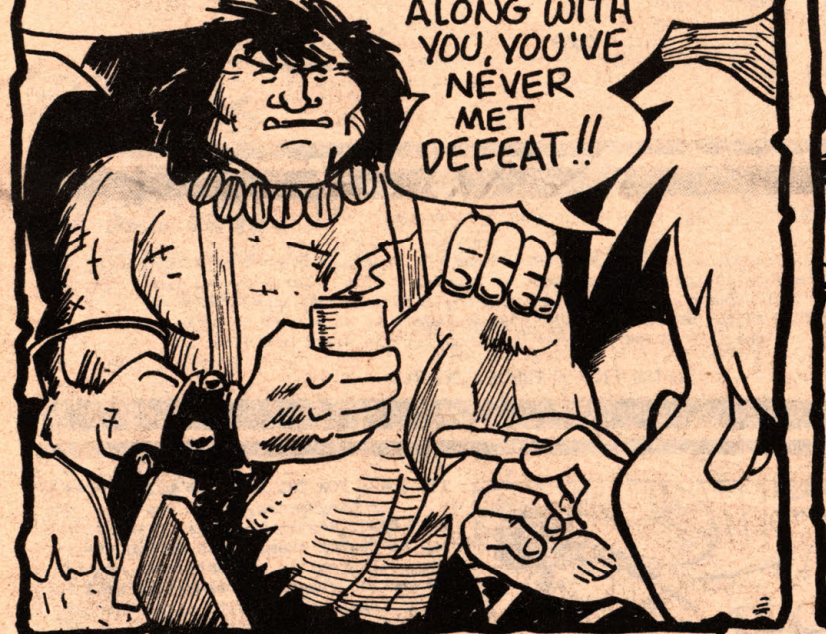
YEH, YEH, VERILY, I THOUGHT ABOUT IT.. IT'S COMPLICATED- **RULING**.. AND I LOVE THE FREEDOM, THE WANDERLUST.. SOMEDAY, MAYBE ...

BU THE BU, WHAT ARE YOU? A KID, MIDGET OR TROLL?



What I, your editor of this and other magazines of like ilk, am trying to say is that comics today aint 'zackly for kids...


WHAT DO YOU CARE? IT'S ENOUGH FOR YOU TO KNOW THAT SINCE I'VE BEEN TAGGING ALONG WITH YOU, YOU'VE NEVER MET DEFEAT!!



Not like they use to be that is...

TRUE ENUFF! YOU'VE BEEN GOOD LUCK!

AS FOR ME, I ENJOY THE SECURITY OF BEING WITH A WINNER!



Too bad, I suppose, in some ways but that's life - more or less...

KEEP YOUR SECRETS, ELF. UNTIL THE DAY I GET SERIOUSLY HURT WHEREUPON YOU LOSE YOUR JOB AND YOUR LIFE! NOW, WHEN AND WHERE'S OUR NEXT JOB?

RIGHT! LET'S SEE.



Whoops, our story!! JAZ glances up to catch a falling object...



..heading toward THUG, the Unkindly, born in Crudia of a mother from Barbaria...

KRASK



-and Klunked in the cabeza by **GOODGUY!** DEVELOPMENTS FORTHCOMING...

HEY-**- WHAZ HAPPNIN---

OH OH!



NEWS AND REPORT

THANKSGIVING DAY-1975

As published in the BUYERS GUIDE FOR COMICS
FANDOM, the Official Organ of the WSA PROGRAM

At this writing, I have now served as the Acting Administrator of the WSA PROGRAM for some nineteen (19) weeks. It has now been eleven (11) weeks following my trip to Houston--having at that time retrieving the records and materials pertaining to the Program. During this period I have put in some 600 man-hours in service of the Program. The best part of this time has been spent handling several hundred pieces of mail.

Without a doubt, this has been the most exasperating and turbulent period of my life. In a sense--it's hard to explain the sensations I have felt carrying out the Administrator's job. It is a very difficult thing to assume another man's obligations, work, dedication and sense of duty. It has very much been a learning experience for me. Quite unlike Stan Blair--I have very little background which qualifies me for a job of this nature.

I don't believe that Stan ever made this information public knowledge: A good part of Stan's life was spent as a Certified Public Accountant (CPA). His practice specialized in serving as a TRUSTEE for corporations having filed bankruptcy. Several of America's corporations are in business today as result of Stan's endeavors which put them back into business. Those of you who are versed in Law or Business Procedure are aware of the professionalism needed to be a CPA of the stature noted. Stan's entire life was background for a venture such as NCB, and the manner in which he performed the job reflected this professionalism. How Stan was to become involved with Fandom is another story, and too lengthy for me to go into at this time.

MY background is a different story. All I have going for me is a high school diploma and a few college hours which I have never been able to pursue full time--much to my eternal chagrin. As a profession(not particularly chosen), I am a salesman.

So perhaps you can see what is involved here; not possessing the legal and working knowledge Stan had I have had to devise much my own ways of doing things. I am still in the midst of reading, absorbing, digesting, and learning from the materials provided to me by Stan. Many of the documents contain basic information, and precedents as established by NCB; matters dealing with complaints of members against fans; complaints of non-members against members; and matters in general involving the program and its own members.

But, in a sense the perspective of the change in administration of the WSA PROGRAM is not all negative. I have a number of advantages which Stan did not. For example Stan was not a collector of anything, so he knew little or nothing about the items Fandom collects. In direct contrast I have been a reader and collector of comic related material since 1961. I have been active in fandom since 1966 and attended my first convention in 1970. During this time I have met virtually hundreds of collectors and will continue to make new acquaintances as I attend a number of conventions each year. I will be at WINTERCON in Tulsa over the Pearl Harbor Day weekend. Stan was pretty much out of the mainstream of fandom and met personally only six (6) individual collectors. I am hoping these advantages will be of benefit to the program.

As I stated at the ending of our last column in TBG #103; this issue would deal with the expanding coverage of the WSA PROGRAM. 1976 will bring a number of new affiliations and additions to the program's coverage.

In 1974 Stan Blair founded the now highly successful WSA Publishers Alliance which has done a great deal to help safeguard collectors. In early January, to be founded in the mold of the Publishers Alliance; the following Alliance(s) will be added to the Program:

WSA PROGRAM, CONVENTION ALLIANCE
WSA PROGRAM, FAN CLUB ALLIANCE

A few details remain to be worked out in regard to the two (2) new Alliance(s) and more information will be provided at a later date. Quite possibly, in one of the January issues of TBG.

At a site YET TO BE DETERMINED, the WSA PROGRAM will stage a Board of Directors meeting at one of next years conventions. Possibly New York. At that time we will hold two (2) meeting(s) one involving only the Program's administration and another session involving ANYONE who would wish to attend. Topics such as General Procedure and the Prevention of mail fraud in fandom will be discussed at that time. I hope many of you will be in attendance. Look in future issue's of TBG for details.

Very shortly, hopefully before Christmas the WSA PROGRAM will begin the re-publication of its Official Reports; but in a somewhat different format. Many of you remember Stan's old memo zine (WE) 8 1/2 x 11. We will combine the reports with the re-publication of this periodical which will contain material too lengthy to be published in this column. Subscriptions and a limited amount of ad space will be available ONLY to members of the WSA PROGRAM. Stan originally discontinued the reports temporarily due to misc; reasons which I will go into at a more appropriate time. Many of our members with reports due to them on a pre-paid basis. YOU will receive these reports upon their re-publication. I only ask that YOU make this information known to me so you may receive these reports without delay.

IMPORTANT NOTICE

In an effort to remove some of the over-burdening workload off of me, Harry Hopkins and Bill Cole have generously agreed to perform the following services for our membership:

Anyone wishing to join the WSA PROGRAM should direct their inquiries to:
Harry A. Hopkins, REGISTRAR
P.O. Box 1033
Shaw AFB, S.C. 29152

Harry will provide you with the appropriate materials which upon completion by the applicant should be returned directly to me for your application to be processed and your WSA number assigned to you. As mentioned in TBG #103 anyone who has had a change of address or telephone should provide Harry with this information. I cannot stress its importance enough. If WE do not have your correct address, YOU will not be on our mailing list.

Anyone wishing to purchase a WSA logo stamp should direct their order to:
Bill Cole, Administrator Special Services
P.O. Box 60
Wollaston, Mass. 02170

To date, the WSA logo stamps have been manufactured and mailed through Bill anyway. In essence it will speed up your order since it will not have to go through me. Incidentally, WSA Logo Stamps are available for the cost of \$7.95.

At this time, I wish to elaborate further on a statement I made in TBG #103. I stated in essence that: "the WRB, Fraud Division is now defunct." From the overwhelming response I received it was plain to see that many of you do not understand the new administration. I hope the following will clear things for many of you.

As of July 1, 1975 the NATIONAL CENTRAL BUREAU (NCB) ceased to exist as a formal entity. At that same time the WRB was also terminated. The only remaining facet of Stan's program(s) is the WSA. WE are no longer in the "mail fraud" business and are not in the position to instigate action against mail fraud. This fact exists for one simple reason: possibly, no one in fandom other than Stan has the knowledge and background to make such a venture possible. Ask any attorney about the legal aspects of mail fraud. There is nothing tangible to say the least.

The WSA PROGRAM is now assuming much the same philosophy and structure that it maintained at the time of its inception; that is to say that: "It is a Program dedicated to the investigation of, reporting of all known mail fraud in fandom and exists for the purpose of standardizing the methods and procedures of doing business by mail, which shall be known as: FANDOMS PROTECTIVE ORGANIZATION."

How did the WSA PROGRAM operate at its inception? Perhaps these words from Stan himself originally published in WE #84, August 3, 1971 says it far better than I could:

"WE"--in compliance with the requests of FANS, conceived and instituted for the benefit of Fandom by the "CODE OF ETHICS" otherwise known as WSA which was unanimously lauded by Fandom. Therefore, Fandom indicated that they, individually, wish to live by these honorable rules.

All persons, individually--or in groups, who advertise in any of fandom's periodicals and display their WSA logo--must NOT be guilty of unethical (or dishonest) practices. However, there is only one way that the WSA PROGRAM can know of persons--or groups of persons that have performed in an unethical manner...that is by specific complaints from YOU--the fans.

Fans know that any accusation made against any person--or groups of persons--must be sub-

stantiated with PROOF of allegation and signed by the complainant. If the allegation is UNJUST or UNTRUE its places the complainant in the same position as the one accused.

The WSA PROGRAM--NEVER will act upon un-substantiated accusations.

Mail fraud is still a very pertinent problem in Fandom. I very much sympathize with anyone who has been a victim. Despite the fact that we NO LONGER are taking action against mail fraud, we are still acting as a "reporting bureau". Any/all such information we receive will be indexed and documented to be made available to anyone requesting such information.

A wise philosopher once said; "an ounce of prevention is worth a pound of cure". This adage more than applies in doing business by mail.

I would suggest a more careful approach to buying and selling; that is to say, if you are buying, KNOW from whom you are buying...you can always check previous issues of TBG to determine whether or not the person you wish to do business has advertised before. If not, contact your friends, associates, or fellow fans to see if they know the person, and if they do not, contact the WSA PROGRAM for "in-file" information. Please include 10c and SASE.

If you are selling include a couple of references (unless you are a member of the WSA PROGRAM, then you can display your logo instead) so those who do not know you have some visible means of identifying you in Fandom.

In all dealings through the mails, WE would suggest the following preventive measures for your own protection.

1. Know with whom you are dealing.
2. If the individual is unknown to you, try to check on who they are.
3. Be sure to keep a carbon copy of your original letter to anyone you are dealing with. (Or better yet, use the designated kit of forms as available through the WSA PROGRAM).
4. Be sure to keep all correspondence, envelopes, and other materials sent or received through the mail dealing with your transaction. Keep all such materials until the transaction has been completed to your satisfaction.
5. If in doubt, contact the WSA PROGRAM as previously suggested.
6. If you are doing business with a WSA member, you have recourse through the WSA PROGRAM if the transaction is not satisfactory to YOU.
7. Time is of essence in the matter...do NOT delay in taking action on a transaction that re-mains incomplete for over thirty (30) days.
8. In requesting assistance through the WSA PROGRAM, the information should be compiled in a concise and brief form, easily read and understood so that you can receive a prompt reply. Proof of transaction should be included at the time of request. Always include SASE.
9. Never hesitate to inquire about your order. After three (3) weeks if you have not received acknowledgement of your order or notice that the merchandise has been shipped, act on the matter THEN. Delay can be costly to you. Always include SASE with your original order.

It seems like I've only scratched the surface on all the things I would like to say at this time. I'll pick up a bunch more in our next column.

Just a couple of short quips in closing:

Say Hello to Wilt Conine of Okla. City. Wilt is WSA #017 and a Charter member of the Program who recently joined the fold again. In case you don't know, Wilt is one of the best known dealers in fandom, and a real nice guy to boot!

I must ask at this time that all letter os inquiry or correspondence to the WSA PROGRAM in care of me, include an SASE. If not, due to the ever-increasing postage costs WE will be unable to reply.

I am putting the final touches on the first mailing to the membership since the changeover. Be on the lookout for it. Until next month--

With the Warmest of Regards,



RON J. FRANTZ
P.O. BOX 135
BETHANY, OKLA. 73008
PH. (405) 787-5838

RON J. FRANTZ
Chief-of-Operations
WSA PROGRAM

NEWS BULLETIN FOR ALL TBG READERS AND FANS OF SUPERMAN:

NBC NEWS will present a special on SUPERMAN and his creators in their "WEEKEND" news magazine show during the first week of February, 1976. Jerry Siegel and Joe Schuster will appear, along with several collectors (among them, TBG's CARTOON CONTEST editor BRUCE HAMILTON). We believe this show will be on Saturday February 7, but check TV GUIDE or local listings for the exact air date.

WATCH TBG FOR FURTHER DETAILS!



By David McDonnell

whether the suit has been settled, but if it has, it probably has been settled in favor of Paramount due to Universal's subsequent actions) Paramount allegedly counter-suing.

About the remakes themselves: Universal's is THE LEGEND OF KING KONG. Production has started with principal photography to get underway on January 5th. The film will be in the Sensurround gimmick. It will be directed by Joseph Sargent and produced by Hunt Stromberg, Jr. and Joe Kerby from a screenplay from Bo Goldman. Here's apparently where the legal sidesteps and maneuvering come in. Universal says, according to VARIETY, "The remake of the classic story will be in Technicolor from a new script by Bo Goldman based on the novel KING KONG, written by Delos W. Lovelace from a screen story by Edgar Wallace and Merian C. Cooper." Thus, VARIETY feels, Universal can argue the film and novel were both based on Edgar Wallace's original screen treatment and rights to both can be separately bought-- with two different film companies producing film remake versions of it.

De Laurentiis has offered few details on his production. Veteran BATMAN TV show writer Lorenzo Semple, Jr. will do the script. De Laurentiis' auditions in early November of actors who could mime ape movements ("like Marcel Marceau") caused some angry feelings among black actors. Several contended De Laurentiis' auditions were "racist" in that he was looking for an "apelike" black actor. De Laurentiis spokesmen denied such actions, saying "Whites, Chinese, and Hawaiians" were also auditioned. VARIETY further explained that impressions of those who auditioned as to just how Kong would be portrayed ran from the actor-mime in costume, out of costume, in part costume, and in conjunction with a 35-foot mechanical monkey. The Universal film, by the way, is aimed for Fall-Winter release.

A SHARK BY ANY OTHER NAME*** JAWS is a big hit in several foreign countries-- but under different titles because of language differences. It's THE WHITE SHARK in Austria, but THE SUMMER OF THE WHITE SHARK in Holland. Danish cinemas term it JAWS OF DEATH. In France, it's TEETH OF THE SEA. Spain goes the abbreviated route, just calling it plain SHARK. Reprint rights to JAWS author Peter Benchley's new novel THE DEEP have been sold to Bantam Books. Marc Jaffe, Bantam's editorial director, termed Benchley's advance as "one of the highest guarantees ever paid an author." Doubleday will publish the book next summer. Meanwhile, Benchley will get to work on the screenplay of it. Columbia Pictures plans filming on the film version also to start next summer. JAWS has 9,220,000 Bantam paperback copies in print and is said by the company to be its second largest best-seller.

HANNA-BARBERA TEAMS UP WITH AIP*** Hanna-Barbera Productions and American International Pictures will co-produce 7 live-action films during the next 3 years. COMEBUS ONE will be the first in the deal, starting filming by February. It's from a script by Richard Landau about electronic espionage. AIP President Samuel Z. Arkoff terms the film "controversial." He also says the film's plot will be kept secret from cast members-- each of whom will only be given their own parts to read-- thus protecting AIP from having the plot stolen by someone else. THE LUPEZCUIDS, an sf film, will be next up. It's being scripted by John and Joyce Corrington from 2 books-- one unpublished, the other a title AIP won't disclose. It will be the most expensive of the first 4 pics(a speculative price total for 4 being eight

TWO KONGS FOR THE PRICE OF ONE*****

For many years, there was only 1 KING KONG. Now it looks as if there may be two of them. Both Paramount-Dino DeLaurentiis and Universal are in production stages on films-- as well as in legal hassles with each other as to just who has the rights to film a remake (and a possible sequel to the remake) of KING KONG.

At last report, Universal was suing Dino DeLaurentiis, Paramount, and RKO (original owners of the rights and producers of the original KING KONG). Universal contended that RKO had gone into a verbal agreement with them to remake and sequelize the film and had then reneged on the deal and signed the rights over to Paramount and Dino DeLaurentiis. Universal was suing them for 25 million dollars. (I'm not sure

MANY THANKS TO THOSE WHO RESPONDED TO MY LAST "AD" - (54 and only one complaint...) Here's an assortment of books from a local Comic-Con... No Min. order...Postage for 1st & 3rd Class.

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1839-D Patton Drive
Ft. Meade Md 20755
(301) 672-2511

References:
Robert Fox
John Knight
Andy Harper

*** 20 Day Bidding ***
SPIDER-MAN #1 Very Fine
tight cover, chpd rear
corner c.minor pinhole

F.F.

AVENGERS
42fn.40 43fn.40 44nm.40 52nm.35
55nm.35 56nm.35 60nm.30 61nm.30

X-MEN: 2vg \$4 3vfn \$3 1/2
4fn \$3 5fn \$3 6vfn \$2 1/2 8vg \$1
9vg \$1 12fn.75 13vfn.80 14-20vfn-
nm.80 21-30vfn-nm .70 31-40nm
.60 ea 41-47nm .50 50nm .75

STRANGE TALES Ann#2nm \$10 2fn \$8
107vg \$2 111fn \$1 1/2 114vg \$1 117vg \$1

Tales to Astonish 39nm \$5 24nm \$4
Tales of Suspense 55vfn \$1 63 m \$1



FOREVER PEOPLE 2nm \$1
4, 5m.75 NEW GODS 2m \$1
Mr. Miracle 10-14m .40
2vfn \$1 7nm.60 16,18.35
1nm .60 4nm.40 TARZAN
(Kubert) 210nm.40 213m.30 215m.30
218,219,220,223,226,229nm-m .25 ea.

Weird Worlds
Action 267vg .50 279fn .70 304fn .75
312vfn \$1 320vfn \$1 346, 354nm .70
Batman 93g \$2 117g \$1 129g \$1.00
130g \$1 150fn \$1 153vfn \$1.00
Battle (Williamson) #67vfn \$3.00
68vfn \$3 69fn \$1 60fn (Ditko) \$1
Detective 309vfn \$1 311fn \$1
327vfn .75 331vfn .75 347nm .50
World's Finest 112fn \$1 121fn \$1
126vfn \$1 129fn \$1 131fn \$1

MERRY CHRISTMAS
NEWS
MARYLAND FUNNY-
BOOK Festival held
in Wheaton, Md was
a great success!!
Larry Kenton was on
hand with 3 tables
of choice material.
Gene, Jeff, John
and myself did well.
A NEAR RIP-OFF *
A young kid had taken
a Spidey #1 reprint
and taped an original
back cover to it and
pasted a #1 Dec. block
on the front cover...
As we all know, there
should be #1 Mar. on it
A dealer paid \$10 for it

More Marvels
Capt. America 102-106, 109vfn-nm .70
DAREDEVIL: 4vg \$2 7g \$1 8g .75
12fn .75 14-19vfn .70 21-27vfn .50
26g .30 29nm .50 30-37vfn-nm .40
39 (2) 40 (3)nm .40 41-45nm .35
47-49nm .35 54, 55vfn .30 73vfn.25
91,93,98nm .20 Ann. #1nm \$2 1vfn \$1 1/2
Fantasy Masterpieces: 1g .50 3vg.75
4fn.75 5fn.75 5vg.50 6vfn .75
8fn .70 9nm .75 10nm .75 11vfn.70
Not Brand Echh: 11, 12, 13nm .50
Captain Marvel: #1m \$1 1/2 1nm \$1 1/2
Spider-Man #6fa \$5 29vfn \$3 49 \$1

Is KEVIN WHITE a Rip-Off? I hope not!
WDC&S (Barks) 244vg \$1 264vg \$1

SWAMP THING: 3m \$1 9m.60 10m.50
Mr. MIRACLE: 1m \$3 3m \$1 4vfn.75 8nm.60

DELL
TARZAN: 15g \$3 55vfn \$2
47fn \$2 57fn \$2 73vfn \$2
Giant 51nm \$4 93vfn \$1 108nm \$1 109fn \$1

Dr. SOLAR #1vfn \$2 2fn \$1 1/2 6, 10nm \$1 ea.

Is KEVIN WHITE a Rip-Off? I hope not!
WDC&S (Barks) 244vg \$1 264vg \$1

same. On Wednesday at eight, it's BIONIC WOMAN, the distaff spin-off version of THE SIX MILLION DOLLAR MAN. (A joke going around alleges it was to be called "THE SIX MILLION DOLLAR WOMAN", but that the title sounded too much like a high-priced hooker.) A two-partter will premiere the series, beginning on SIX January 11th, ending on BIONIC January 14th. Steve Austin, by the way, will be making "frequent" appearances on the show. The rest of the night remains the same. Thursday now has WELCOME BACK, KOTTER at 8 and BARNES MILLER at 8:30. No other changes. ABC Fridays brings us a DOWDY AND MARIE OSMOND VARIETY



OBITUARIES. Robert C. Sherriff, 79, British playwright and screenwriter, died November 13th in London. Sherriff authored the play, JOHNNY'S END, and later scripted such films as THE INVISIBLE MAN, GOODBYE, R. CHIPS, and THE DAK BUSTERS. Helen Howard, 76, widow of Three Stooges comic Moe Howard who died last May, died October 31st of cancer at her west Los Angeles home. The Howards met in Brooklyn in 1922 and were married in 1925. Mrs. Howard helped her husband write his autobiography, which will be published next year. TUBE TALK: "WE CAN REBUILD HER. WE HAVE THE FACILITIES-- ABC'S NEW SCHEDULE"****Changes came in the ABC TV schedule finally after CBS and NBC (neither doing as well as last year in the ratings on the average) had already made theirs. ABC's ratings are generally much stronger than last year. A word here about the average placing in the ratings race for all three networks. This is changing almost every week. (By the time I report the placings here, they've changed) Generally speaking, all 3 networks have been in the number 1 place and #2 and #3 sometime this season. It still looks to be anybody's ball game. ABC has cancelled BARBARY COAST, WHEN THINGS WERE ROTTEN, HELL HELI, HOWARD COSWELL, ROBLES ONE, and THAT'S MY KANA. In ABC's new schedule, only Sunday night remains unchanged. ABC Mondays give us ON THE ROCKS at 8 pm followed by a 90 minute movie. At ten, ABC debuts the continuing TV movie serial version of Irwin Shaw's RICH MAN, POOR MAN (which was originally to have run in 2 and 3 hour chunks). Effective January 12th (for ON THE ROCKS), January 19th (for the movie), ABC Tuesdays still have HAPPY DAYS at eight. On January 20th, it will be followed by a spin-off featuring Richie and Fonzie's gal friends, LAYVERNE AND SHIRLEY as played by Penny Marshall and Cindy Williams. The first episode will be an hour-combination with HAPPY DAYS to introduce the pair. Remainder of the night remains the same.

SPECIALS ON THE TUBE: THE WORLD OF MAGIC with Bill Cosby, Doug Henning, Orson Welles. 8-9 pm, December 26th. SUDDENLY AN EAGLE, stories about the American Revolution, 8-9 pm, January 7th. CHARLES M. SCHULZ AND CHARLIE BROWN, celebrating the 25th anniversary of the PEANUTS comic strip, January 9th, 8-9 pm. I WILL FIGHT NO MORE FOREVER, ABC THEATRE-- the story of the last tribe of American Indians to fight confinement on a reservation, also on January 9th, 9-11 pm. ABC THEATRE: ELEANOR AND FRANKLIN, the private lives of FDR and his wife, January 11th and 12th, 9-11 pm. JONATHAN WINTERS PRESENTS 200 YEARS OF AMERICAN HUMOR, January 21st, 8-9 pm. CROSSING FOX RIVER, Sandburg's Lincoln, January 27th, 8-9 pm.

WATERSHIP DOWN: "THE BIGGEST ANIMATED FILM EVER PRODUCED OUTSIDE THE DISNEY STUDIOS", according to Martin Rosen, who will produce the 4 million dollar animated film version of Richard Adams' recent best-selling book. John Hubley will lead the animation team with a crew of 75. Storyboard treatment of the book is complete. Animation will begin shortly. Some actors will appear in the film, but only as shadowy figures so as not to detract from the rabbits...An animated musical version of RAGGEDY ANN AND ANDY is in the works with release set for Christmas 1976. Richard Williams (who did the A CHRISTMAS CAROL TV special and the credits for THE RETURN OF THE PINK PANTHER) is supervising the animation and also directing the production. Williams is also working on his own self-financed animation film project, THE THIEF AND THE COBBLER-- which he's been working on for 12 years.

million dollars) and deals with the coming of a new Ice Age in the year 2000. Third film will be a rock version of DANTE'S TRIP (the "Inferno" portion of Dante's THE DIVINE COMEDY). Joseph R. Barbera, President of Hanna-Barbera, hopes a rock star as prominent as "Elton John or Paul McCartney" can be had to play the Virgil role. The film will use loads of music, but will not be a musical. Hanna-Barbera artists have been working on special effects designs for the project for the last year. Hanna-Barbera will also take care of merchandising commercial tie-ins with the flicks and possible TV spin-offs.

SHOW at eight with the ABC FRIDAY NIGHT MOVIE at nine. ABC Saturdays have the the summer variety show, ALMOST ANYTHING GOES, back at 8 (effective January 24th); SWAT at 9; and SUPERSTAR with Paul Sorvino as a New York gone west, a STREETS OF SAN FRANCISCO spin-off. No words about WONDER WOMAN, the FISH spin-off from BARNES MILLER (reported sold to ABC back in October as a mid-season replacement), HEAVEN HELP US (starring Carl Reiner, already sold to ABC as a mid-season replacement, episodes filmed), or VIVA VALDEZ (also reportedly already sold to ABC as a mid-season replacement). ABC will be running a 6-episode 1 hour drama mini-series, FAMILY with Sada Thompson and James Broderick, sometime in the Spring.

Industry insiders are already predicting a third season mid-season replacement slate that would probably start in March-- with the networks replacing all the mid-season "Second Season" shows that will fail. Other changes announced: NBC's WHEEL OF FORTUNE game show is expanding (or rather, has expanded) to one hour, 10:30-11:30 am. NBC's new Mid-Season's schedule last domino is in place: a cop show from Universal, CITY OF ANGELS, on Tuesdays from 10-11 pm. The show is produced by Roy (BARETTA, ROCKFORD FILES) Huggins and will star M*A*S*H's former star, Wayne Rogers. SARAH, a CBS mid-season replacement going on Friday nights from 8-9 pm, will star Brenda Vaccaro. Don Kirshner and Norman Lear are producing a 1-hour sitcom pilot for next fall, ROKY, about a New York Armenian family in show business. CBS, NBC, and ABC are all reportedly talking with ITG about putting SPACE: 1999 on network run with new episodes-- instead of in syndication where it's doing pretty well ratingswise (and thus financially), but bad critically. NOONDAY, the David Steinberg comedy variety show, was reported a bit erroneously (by me) in the last installment. It's not live--but taped a few days before airdate to maintain topicality. It's 55 minutes on Monday and Tuesday, 25 minutes (12:30-12:55) Wednesday-Friday, not 30 minutes everyday. And lastly, the first week's version (December 15th-19th) was merely a tryout, although the show has already been reportedly bought and may debut as a regular feature soon.

SOMETHING BANANAS THIS WAY COMES*** Happy New Year's, Merry Christmas, Happy Holidays! (Choose the salutations applicable when you receive this issue of TEG) This installment of MEDIA REPORT, I think, looks much better-- due mainly to the logo provided by Todd Klein and illustrations by Ken Meyer, Jr. and Richard Krauss. Mike Kuypers also provided some news assists this go-round. My thanks to them for their taking the trouble to help me out. Remember--I'm very receptive to artwork and news items-- keep sending them my way here at P.O. Box 554, Bethany, West Virginia 26032. I can use all the help I can get. If anybody could offer something in the way of psychiatric help, I'd also be very pleased. I love to get mail. The two characters below in the Meyer illustration are copyright by the Marvel Comics Group. By the way, I mentioned last time that we'd have a permanent logo by Bob Murphy this issue. Well, before you could say "Barbara Banana", 3 other very nice looking logos arrived in the mails and so they'll appear before we adopt the permanent one. My apologies to Bob. If you're on the lookout to buy a couple of good quality fanzines, I'd recommend THE COMET #4, from Larry Johnson, 58 Fawcett Street, Hatterpan, Mass. 02126. It's 35¢ and more than worth it. TC is mostly articles and other discussion. On the other hand, for fan fiction, it's ENDEAVOR #9 for \$1 from Kurt Erichsen, 155 NW Kings #A-1, Corvallis, Oregon 97330. It's over 100 pages and all of it's fun to read. Try them out...and keep those cards and letters and illustrations and news items coming.



GAHAN WILSON AND HIS IDEAS*** WRITER'S DIGEST and Massachusetts free-lance writer Andy Fielding recently asked Gahan Wilson, macabre cartoonist for PLAYBOY and THE MAGAZINE OF FANTASY AND SCIENCE FICTION, where he gets his cartoon ideas. "I get a lot of my ideas from Walter Cronkite," Wilson said. "Walter has always got something horrible to tell me." Wilson tries to do one cartoon "rough" every day. He then submits the cartoons in a batch to PLAYBOY publisher Hugh Hefner. Hefner, according to Wilson, is a bit uneven at looking at the cartoons. "They'll sit there for months until he gets around to them. Then he'll go through whatever is there and he'll accept some. If I sell him one color out of 20, I will be quite satisfied. And if I sell him one or possibly two black and whites out of that same 20, I'll think I've done very well." Wilson also has some ideas on Hefner. "He wanted to be a cartoonist," Wilson explained. "He was a very bad cartoonist, which he himself ruefully admits. In some of the early issues of the magazine there are cartoons by him which he wisely stopped doing. I always say that he's a frustrated cartoonist, so he's compensating by becoming a multimillionaire." (WRITER'S DIGEST, December 1975)

STRANGE STUFF*** E.G. Marshall will make his acting debut on the CBS RADIO MYSTERY THEATRE (which he's been hosting for nearly 2 years) as Scrooge in "A Christmas Carol" to be broadcast December 24th...Flip Wilson has been named Chairman of the American Cancer Society's 1976 fund raising crusade...

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ACTION # 26 - very good condition except for some splitting of spine and two slight discolorations on spine (very small)....\$30
ACTION # 37 - near fine, except for tiny (less than 1/10" at most) missing from bottom of spine and comic.....\$20
ACTION # 53 - fine except for slight discoloration from sun at edge of cover, inside cover somewhat dark but outside cover is bright. Tiny spine role.....\$16
ACTION # 54 - very good to near fine except for slight browning on edges, small discoloration (white dot transparent) on cover...\$16
ACTION # 99 - very good to near fine.....\$9

ALL STAR

ALL STAR # 2 - good to very good, small (1/8" square) piece out of bottom corner of front cover, edge of front cover somewhat browning, otherwise nice.....\$125
ALL STAR # 31 - some spine roll, otherwise fine. Small (1/8" square) missing out of top panel of 2nd page of Hawkman story, otherwise complete and nice.....\$22

ALL-FLASH # 5 - fine, except for slight browning at edge of cover, hardly noticeable.....\$40

ALL-AMERICAN # 44 - very fine, slight tear in cover, tiny corner missing (1/10" maybe less).....\$20

BATMAN

BATMAN # 7 - very fine except for slight browning at very edge of cover.....\$75
BATMAN # 37 - fine copy.....\$15

CAPT. MARVEL

Captain Marvel # 6 - very good.....\$50
Captain Marvel # 7 - fine.....\$70
Captain Marvel # 8 - very good, slight discolor on top of cover from browning, hardly noticeable.....\$50
Captain Marvel # 21 - very fine.....\$35
Captain Marvel # 22 - fine, Mr. Mind begins.....\$50
Captain Marvel # 29 - fine.....\$30
Captain Marvel # 56 - fine.....\$10
Captain Marvel # 64, 65, 68 - all in fine condition...\$10 each

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Disney, Wonderworld, Whiz

BULLETMAN # 6 - slight spine roll, otherwise very good....\$15

WHIZ # 14 - very fine copy, except cover split into front and back sections. Someone handy with tape could repair this easily. Slight rip in front cover, small piece out of top of back cover, insides very good.....\$75
WHIZ # 78 - fine copy.....\$9

JUNGLE # 25 (volume 2 # 1) very good to fine copy.....\$10
JUNGLE # 83 - good to vg, slight spine roll.....\$3

MODERN # 51 - very good, some spine roll.....\$4

WONDERWORLD # 6 - very good to near fine, some slight spine roll, light browning of very top of cover.....\$30
WONDERWORLD # 10 - very good to fine, except cover was glued on to spine, slight spine roll.....\$20
WONDERWORLD # 12 - good but cover split and off (but complete except for small piece 4" from bottom of spine).....\$15
WONDERWORLD # 19 - very good to near fine.....\$20

THE FLAME # 4 - very good to fine, slight spine roll....\$18
THE FLAME # 6 - very good to fine except for stamped free copy on front cover, not too bad; spine starting to split.....\$15

WALT DISNEY COMICS AND STORIES

21 - spine roll, otherwise good to vg....\$45
26 - spine roll, otherwise good to vg.....\$35
27 - spine roll, otherwise very good.....\$35
46 - very good, cover once folded.....\$25
56 - very good to near fine.....\$20
69 - very good.....\$18
70 - very good, slight spine roll.....\$15

A word on conditions: All comics are graded extremely tough and all are returnable if you feel a fault was not mentioned. The customer is always right in any argument. The browning mentioned is the typical browning from age that occurs often on old comics, but is rarely mentioned by most dealers.

TRADES: We are always interested in trades for our wants. In addition to the comics listed, we also have a number of other comics not listed included the following Timelys:

HUMAN TORCH - # 7,8,9 ALL WINNERS - 2,6,8, YOUNG ALLIES - 5,8 CAPTAIN AMERICA - 17, 20 USA - # 5 and a few others.

Our wants include - Spider pulps, many issues of Horror Stories, other rare pulps, sorry but not interested in any comics. We are also interested in original art, primarily paintings from science fiction magazines, but also daily and Sunday strips by better artists. Please, we are not going to give you the edge in any trade. We do this for a living and cannot afford to overtrade for material. If you have something to trade, please state exactly what you value it in your letter. We do not make offers.

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IBIS 1 BLUE BEETLE 1

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CAPTAIN MARVEL JR. # 2 - very good, slight spine roll, back cover is missing layer of the paper (probably pulled off some tape). Otherwise a very good copy with bright cover.....\$45

IBIS # 1 - very good to fine copy, some browning, with slight discoloration on cover at top due to browning, but very slight. Otherwise a good tight copy.....\$50

BLUE BEETLE # 1 - good copy, slight interior browning, small piece 1/8" by 1/8" missing from edge of cover lengthwise, otherwise cover in very nice condition. A very attractive book.....\$75

BLUE BEETLE # 8 - nice tight fine copy except ~~xx~~ stamped on top of cover with words free copy in dark ink, tho nearly transparent so not too terribly damaging.....\$15

BLUE BEETLE # 10 - fine copy.....\$16

COMIC CAVALCADE # 17 - slight spine roll, otherwise very fine copy.....\$15

LEADING COMICS # 4 - slight discoloration at edge of cover, due to slight browning, otherwise very fine copy.....\$30

FLASH # 7 - very good except for slight discoloration at edge of cover. Hawkman cover. An extremely nice copy.....\$50

FLASH # 29 - very good, slight spine roll, Hawkman cover.... centerfold is loose.....\$25

FLASH # 33 - good copy, slight tear and tiny piece out of edge of cover, otherwise fine.....\$15

FLASH # 37 - good copy, spine roll and spine somewhat frayed. Hawkman cover (a great one).....\$12

SUPERMAN # 16 - some browning on edge of cover, cover slightly (very very slightly) water warped from inside, otherwise a fine copy with great cover.....\$25

SUPERMAN # 19 - browning on edge of cover, few pencil marks on cover, slight spine roll, otherwise good copy.....\$20

SUPERMAN # 41 - very good to fine copy.....\$12

WORLD'S FINEST # 7 - very good to fine copy.....\$37.50

WORLD'S FINEST # 23 - very good copy, edge of cover slightly brown but not noticeable.....\$10

SENSATION # 59, 60 - both fine condition.....\$6 each

SENSATION # 14 - cover loose, otherwise fine.....\$25

STAR SPANGLED # 15 - fine copy.....\$37.50

FANTASY CROSSROADS 6

is a quarterly fanzine dealing with all facets of the fantasy area but with emphasis on the life and work of ROBERT ERVIN HOWARD. No subscription rates are available, but we do accept payment for the current in print issue and the next scheduled issue. Cost per issue = \$2.00 Send check or money order to Jonathan Bacon, Box 147, Lamoni, Iowa 50140. Foreign subscribers please write for prices. IN ENGLAND our exclusive agent is Dave Roden, 43, Simpson Road, Low Hill, Wolverhampton WV10 9NT, England. Please send him an SASE for price information. Dealers please write for wholesale rates.

Each issue averages between 40-60 8 1/2 x 11" pages, offset. We try to strike a pleasant balance between text and graphics, between pro and fan work. In the half dozen issues printed to date, within our pages we've included the work of: (in no particular order...)

Robert E. Howard
Robert Bloch
Tevis Clyde Smith
Harold Preece
Will Eisner
Jack Kirby
Dirk Mosig
L. Sprague de Camp
Harlan Ellison
Steve Fabian
Herb Arnold
Ric Cruz
Sam de la Rosa
Frank Cirocco
Michael Kellar
Michael Sanders

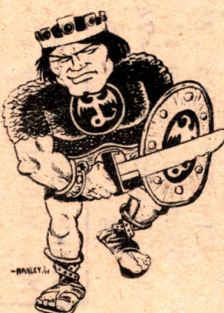
A. J. Hanley
Martin Greim
Al Bradford
Rick Larsen
Meroy Van Vlack
Deb Raney
Ken Raney
Ronn Foss
Brent Anderson
David Heath Jr.
Gil Kane
Arvell Jones
Pat Boyette
Larry Lankford
T. L. Trisler
Bill Orlikow

Douglas Herring
Richard Lynn
Algernon Blackwood
Steve Troyanovich
Tim Marion
John Adkins Richardson
John Bredon
Richard Huber
William Conder
Dennis Fujitake
Clyde Caldwell
Michael Fantina
Masaki Abe
Leslie Kay Swigart
Robert Barger
Jonathan Victor

Gene Day
Tom Foster
Clark Ashton Smith
Steve Riley
Randall Spurgin
C C Beck
J R R Tolkien
Robert Weinberg
Roy Krenkel
Broc Sears
Cliff Bird
Jim Pitts
George Hamilton
Wayne Warfield
Robert Oermann
James Coplin

We've missed quite a few contributors but we think you'll get the idea from the above listing.

Each issue includes ROBERT E HOWARD fiction (some reprint and some unpublished), verse and often some of his letters or articles about REH. We also try to present the best in fiction by fans and pros (such as Carl Jacobi, Robert Bloch, Harlan Ellison, Algernon Blackwood, etc...). We also try to present the best in articles of interest to fantasy fans, including such topics as Robert Weinberg's article on the WEIRD TALES Eyrie, Orlikow's article on John Silence, an upcoming survey of S & S series in paperback, Dirk Mosig's and L. Sprague de Camp's debate on H P Lovecraft etc. Our emphasis is on REH, weird fiction and weird fiction authors such as HPL etc. Try us.



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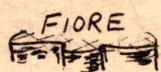
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* colors. Looks like it's brandnew. I have *
* been told that it is from the late 30's or *
* very early 40's...mint...\$50.00

Wanted: ORIGINAL ART !!

PULPS
Doc Savage...Jan.'39, Oct.'39, both g...\$20.00
The Avenger...Nov.'40, g...\$20.00
send a SASE for a listing of sci-fi pulps

ONE SHEETS
2001 Space Odyssey...\$5.00
The Valley of the Gwangi...\$5.00
Conquest of the Planet of the Apes...\$3.50
Bambi...re-release...\$10.00

8 x 10 MOVIE PHOTOS
The Barefoot Executive...8 different...50¢ @
The Bears and I...2 different...50¢ @
The Biscuit Eater...6 different...50¢ @
Charley and the Angel...1 only...50¢ @
Blazing Saddles...4 different...50¢ @
Blazing Saddles(color)...6 different...75¢ @

GOLDEN AGE
Captain Aero Comics #23, vg+...\$5.00
Durango Kid #7, g, stains on cover...\$8.00
Headline Comics #18, vg...\$2.50
Jumbo Comics #106, fine...\$5.00
Jungle Jim #9, g...\$1.00
Magic Comics #44, fine...\$5.00
Prize Comics #49, vg+...\$5.00
Showcase #12, g...\$10.00
Tales from the Crypt #38, vg...\$10.00
Target Comics Vol. 4 #12, g...\$3.00
Target Comics Vol. 7 #3, g...\$2.00
Target Comics Vol. 8 #7, g...\$1.25
Tarzan #3, g+...\$10.00
Tor, 3-D Comics #2, fine, no glasses...\$8.00
Trail Colt-U.S. Marshal #2, vg...\$5.00

WDC's...all are poor to fair, all complete.
#79...\$4.00, #109...\$2.00, #114...\$2.00
#115, 120, 121, 122, 125, 127, 133...\$1.25 @

DEMON...#1, mint...\$2.00; #3, fine...\$1.00
#8, 9, 11, 12, 13, 14, 15, 16, all vg...\$0.75 @
FOREVER PEOPLE...#1's 6, 7, 8, 10, all vg...\$1.00 @
KAMANDI #4, fine...\$1.00
MISTER MIRACLE...#1's 6, 7, 8, 9, 10, 11, 14, 16, 17, all vg...\$1.00 @
NEW GODS...#4, fine...\$2.00; #8, vg...\$1.25
#10, vg...\$1.00

Daredevil...#8, fine...\$2.00; #9, fine...\$2.00
Six-Gun Western...#4, vg...\$1.50
Spiderman #17, fine...\$3.00
Two-Gun Kid...#1's 30, 45, 48, 51, all g...\$1.00 @
Western Thrillers #4, vg...\$1.00

THE ANIMAL FARM
Mark Kirkpatrick
1212 9th Avenue
Rockford, Illinois 61108
1-815-963-7774

4021 UNRUH AVE
WSA 513

ART DAVIS

PHILA, PENNA 19135
(215)DE3-0550

UP FOR BIDS! All items in this two page ad is up for bids. Everything is in Very Good or better condition, unless otherwise indicated. Please read carefully as there are many scarce and unusual items. The price listed next to each item is the minimum bid. Deadline for bids is Jan 3, 1976. Winners notified in 3 days by mail. Thanks.

**** MAGAZINES ****

AFIELD AND AFLOAT #1 (1897) 10.00
BEAUTY PARADE #Cvr #1 (1941) 3.00
BUNK! #1 (1956) 3.00
CREEPY #1-4,30(3/4cvt) LOT 8.00
FOCUS #1 - 4 (1938) LOT 15.00
FAMOUS MONSTERS #1(3/4cvt) 20.00
7(split sp),8,9,10,11 each 10.00
28,30,31,36 each 2.00
GAY BOOK Jun 1935; Oct(coup out), Nov,Dec 1936; Feb 1939 LOT 10.00
ITI #1 (1940) 5.00
MAN'S MAGAZINE #1 (1952) 5.00
PEEK #1 (1938) 8.00
SCAMP #1 (1957) 3.00
SENSATION #2,4,5,8 and 12 LOT \$10
SHOCK #1 (1941) 5.00
SPOT #1 (1940); 12 (1941) LOT \$10
STAG #1 (1949) 5.00
THE STAGE Sep 1934; Dec 1935; Jul 1936; Jul 1937; Jan, Mar, Jun, Jul 1938 each 3.50
TRUE MAGAZINE - Aug 1939; Jun, Oct 1941 LOT (3) 5.00
CASTLE OF FRANKENSTEIN #1(62) 4.00
HORROR MONSTER'S BLACK ZOO #1 2.50
SCREEN THRILLS #4,6,8 (53)each2.50
SPACEMEN #4 (1962) 2.50
WILDEST WESTERNS #6 (1961) 2.50
SHOW MAG #6 #cvt (1941) 1.50
SHEER FOLLY #3 Sep 1937 1.50
MASTER MYSTERIES #1 (1933) covers separated 3.00
CLICK PHOTO-PARADE Apr,May,Jul, Aug,Oct,Nov 1938 each 3.00
Aug 1939; Jan,Feb,Mar,Apr,May, Jul,Nov 1940; Jan 1941 each 2.00
EVERY WEEK #1 (1915) 5.00
RADIO GUIDE 5/14/33; 8/20/33; 11/25/33; 1/27/34; 2/17/34; 3/10/34; 3/17/34; 3/31/34; 4/7/34; 7/28/34; 8/4/34; 8/11/34; 9/8/34; 12/22/34; 1/12/35; 2/23/35; 4/20/35; 5/18/35; 5/25/35; 6/1/35; 6/15/35; 8/17/35; 8/31/35; 9/28/35; 11/16/35; 12/14/35; 12/28/35 each 2.00

RADIO GUIDE 2/29/36; 3/21/36; 1/7/37; 4/3/37; 7/17/34; 8/28/37; 12/11/37; 2/26/38; 3/19/38; 10/20/39; 7/13/40 each 2.00
Also a lot of (15) from the 1930s fair-good with pictures out, split spines, etc. LOT 10.00
THE RADIO WEEKLY POST #1 Nov 28, 1925 with heavy scotch tape on spine and bottom 8.00

**** NEWSPAPER COMICS ****

Listed below are Phila. Inquirer Sunday Sections less the Flash Gordon page. They are browned at the top edge with some chipping. These were poorly cut out of bound volumes and have crooked left-hand margins with a few tears into some strips. They include such strips as Joe Palooka, Mickey Mouse, Blondie, Smilin' Jack, etc.
JULY 1939 (5 Sundays) - Includes 1st C. McCarthy Sunday(Lot) 40.00
AUG 1939 (4 Sundays) Lot 30.00
NOV 1939 (4 Sundays) 1/2 pg Ad out, Includes first four Superman Sunday halves Lot 50.00
AUG 1941 (4 Sundays) - 1/2 page of Jiggs gone Lot 25.00

**** COMICS ****

DICK TRACY #13,26,39,45 cvt sep. 56,57,68,70,78,79(2),83,88,93, 105poor,114(burn hole thru several pgs),117,120 lpg out LOT(18)38.00
SUPERMAN #3 scotch tp spine 150.00
4VG-FN 100.00
5 75.00
6 stain bottom 50.00
7 pcs scotch tp edges cvt 50.00
8 G-VG (1 1/2" pc off bottom corner front cover 50.00
STARTLING #1 50.00
THUNDA #2,4 each 5.00
EAGLE #3FN (orig Joe Spook) 15.00
TIP-TOP #28 7.00
CYCLONE COMICS #1FN 25.00



UP FOR BIDS! (Continued) ART DAVIS, 4021 UNRUH AVE, PHILA, PA 19135

**** NEWSPAPER COMICS ****

TARZAN FULL SUNDAY PAGES WITH TRIMMED MARGINS (MANY ARE NOT TOO BAD).

(9) 1931 Incl 1st H. Foster
(27) 1932
(26) 1933

LOT (62) 120.00

TABLOID TWO-PAGE SUNDAY SECTIONS - (2 sides to each page) INCLUDES TARZAN AND TAILSPIN TOMMY IN TWO COLORS PLUS MOST HAVE MICKEY MOUSE INSIDE IN FULL COLOR WITH SILLY SYMPHONIES.

(30) 1932 Tabloids

ALSO

(5) 1934 Tarzan Tabloids in full color.

LOT (35) 100.00

PRINCE VALIANT FULL SUNDAYS IN COLOR.

(19) 1942

(2) 1942 two color

ALSO

(2) 1960 complete comic sects, with Prince Valiant, etc.

LOT (23) 69.00

***** SOFT BACK BOOKS *****

DIONNE QUINTUPLETS GOING ON THREE Dell 1936 8.00
MICKEY MOUSE STORIES BOOK NO. 2 - David McKay 1934 Good 20.00
MICKEY MOUSE STORY BOOK - David McKay 1931 Good 20.00
PRINCE AND THE PAUPER Erol Flynn, Whitman 1937 15.00
THE SEA HAWK Errol Flynn, Whitman 1940 15.00
SHIRLEY TEMPLE IN HEIDI Saalfeld, 1937 15.00
SHIRLEY TEMPLE IN WEE WILLIE WIN- KIE Saalfeld 1937 15.00
WALT DISNEY'S DUMBO - Whitman, 1942 2.00
WALT DISNEY'S FERDINAND THE BULL, (Linen book) Whit. 1938 5.00
WALT DISNEY PRESENTS THE GRASSHOPPER AND THE ANTS (This was insert with Capitol Record Album in 1949) 40 pgs 8.00
MALE CALL 1945 Milton Caniff 8.00

**** HARDEACK BOOKS ****

BROWNIE YEAR BOOK by Palmer Cox - (1895) colored illos 30.00
DANCE OF THE HOURS (from Walt Disney's Fantasia 1940 Harper & Bros 1st edition 10.00
THE MICKEY MOUSE FIRE BRIGADE - Whitman 1936 30.00
THE WALT DISNEY ANNUAL 1937 - Whitman (M. M. frt cvr) 100.00
PRINCE VALIANT IN THE DAYS OF KING ARTHUR Treasure book 1954 2.00
RAGGEDY ANDY STORIES M. A. Donohue 1920
RAGGEDY ANN'S WISHING PEBBLE M. A. Donohue 1925
WOODEN WILLIE M. A. Donohue 1927 ABOVE (3) AS LOT 20.00
THE ILLUSTRATED TARZAN BOOK NO. 1, G. & Dunlap 1929 1st Ed. 20.00
AMERICAN HISTORY PAINTING BOOK, Platt & Munk 1928 10.00

**** NEWSPAPER COMICS ****

THE BELOW ARE COMPLETE PHILA. INQUIRER SUNDAY PAPERS WITH ALL THE NEWS, ADS, SPORTS, MOVIES, AND COMIC PAGES WHICH INCLUDE POPEYE, FLASH GORDON, JUNGLE JIM, BLONDIE, GUMPS, SMILIN' JACK, TERRY AND PIRATES, MICKEY MOUSE, DONALD DUCK, ETC. THESE WERE REMOVED FROM VOLUMES WHICH MEANS GLUE ON EDGE OF MARGINS (NOT BAD) BROWN AROUND EDGES BUT COMICS ARE NICE CONDITION.

OCT 3, 1937 20.00
OCT 10, 1937 20.00
OCT 17, 1937 20.00
OCT 24, 1937 one comic page has been removed 18.50
OCT 31, 1937 20.00
JUL 3, 1938 18.00
JUL 10, 1938 18.00
JUL 17, 1938 18.00
JUL 24, 1938 18.00
JUL 31, 1938 18.00

**** BIG LITTLE BOOKS ****

CHARLIE CHAN VILLAINY ON HIGH SEAS Whitman 1424 3.00
CHARLIE CHAN OF HONOLULU POLICE Whitman 1478 FN 4.00
TAILSPIN TOMMY AND LOST TRANS- PORT Whitman 1413FN 3.00
TOM MIX AND STRANGER FROM SOUTH Whitman 1183 3.00



CENTRAL
NATIONAL
WSA
BUREAU
742

GERALD ROBERTS 239 EDEN AVENUE, BELLEVUE, KENTUCKY 41073

INSTRUCTIONS: THE BOOKS ARE CONSERVATIVELY GRADED. PLEASE ENCLOSE PAYMENT WITH ORDER AND IF UNDER TEN DOLLARS, ADD 50% FOR POSTAGE AND HANDLING. IF YOU WISH TO CALL, THE NUMBER IS 1-606-581-3570. PLEASE CALL AFTER 6:00 PM. STANDARD DESCRIPTION CODE APPLIES AND PRICES ARE PER BOOK.

ADVENTURE COMICS:

ALL ARE FINE OR BETTER UNLESS NOTED:
#205..vg-f..... 2.25
#226..sm water mk rt edge of cover..... 2.00
#228..few nos written on bottom of cover.... 2.00
#234, 243..... 2.25
#256..KIRBY ORIGIN OF GREEN ARROW..... 3.50
#258..... 1.50
#260..ORIGIN AQUAMAN.. 2.50
#261..1/2 tear btm cover 1.00
#264,266,274..... 1.00

AVENGERS:

#3..g-vg..... 5.00
#3..fine..store stamp.. 7.00
#6..vg,sm pc tape on c 2.00
#7..g-sm pc off top c 2.00
#7..g-vg..... 2.50
#7..vg-f..... 3.50
#9..g-vg..... 2.50
#10..fine..... 3.50
#10..vf..... 4.00
#11..g-vg..sub fold... 1.00
#12..vg-f..... 1.50
#12..f-vf..... 1.75
#12..vf..... 2.00
#13..fine..... 1.50
#13..f-vf..... 1.75
#13..nm..... 2.00
#14..fine..... 1.50
#14..f-vf..... 1.75
#14..vf-nm..... 2.00
#15..f-nm..... 1.75
#16..g..... 1.00
#16..fn..name on bc... 1.50
#17..vg..sm pc off bc. 1.00
#17..vf..name on bc... 1.75

FLASH:

#124..vg..... 1.25
#125..vg-f..... 1.50
#126..fn..... 1.50
#128..vg..edge nk 1.00
#127..fn..... 1.50
#129..fn..... 1.50
#132..vg..name on cover..... 1.00
#132..f..133..f... 1.00

MARVEL TALES:

ALL FINE OR BETTER
#1..... 6.00
#1..coverless..... 2.00
#2..page tear..... 3.00
#3..... 2.50
#5..... 1.50
#6,7,8,9,10..... 1.00
#12,13,14,15..... 1.00

ODDS AND ENDS:

ALARMING ADVENTURES:
#3..g..WILLIAMSON 2.00
THE CAT: (MARVEL)
#1..nm..WOOD..... 1.00
GHOST RIDER: (1967)
#1..fn..... 2.00
FANTASTIC FOUR:
#6..fr-g..tape on back cover..... 9.00
GREEN LANTERN:
#76..fn..... 5.00
KALAMANDI:
#1..m..... 1.00
LOIS LANE:
#9..fn..name on c 4.50
STRANGE ADVENTURES:
#205..fn..first 4.00
DEADMAN..... 4.00
#206..vg-f..... 2.00

MAGAZINES:

FAMOUS MONSTERS OF FILMLAND:
#1..g..sm pc off rt cover edge..2 areas, small, have ink lines scribbled... 20.00

MAD:

#31..vg..pc off back cover.... 3.00
#33..vg..cover crease..... 3.00
#35..g-vg..... 4.00
#36..vg..... 3.00
#38..fn..crease 3.00
#39..fn..... 3.00
#41..vg-f..... 2.00
#42..43..44.. 46..49..all fn 2.00
#52..54..55... 56..58..all fn. 1.50

THE BEST OF WALT DISNEY:

#96170..... 1.50
#96171..... 1.50
#96172..... 1.50
#96173..... 1.50
or all four for 5.00

190. COMICS:

LIT LITER:
#76..vg..... 4.00
MARGE'S RUBEY:
#20..fn..cvt nk 2.50
#44..vg-fn.... 1.50
TIP ECF:
#99..f-vf..... 3.00

WANTED: E.C. COMICS--FOX CO. ICS BEFORE 1945--BLACK TERROR--MARVEL FAMILY--SON OF SINBAD #1--WORLD'S BEST #1--MARCH OF CRIME #1--WONDER WOMAN #1--ALL-FLASH #1--PHANTOM LADY--SENSATION #1

GERALD ROBERTS 239 EDEN AVENUE, BELLEVUE, KENTUCKY 41073

Warlock

fans
Unite!!!

W.S.A. 859



Warlock fans unite! For the first time available anywhere, Warlock ascends to his rightful place: amongst the Gods! Above is a small section of a larger poster based on the layouts of Da Vinci's Last Supper. Of course, there is a slight difference, but you'll have to figure that out for yourself. Now, down to business. The poster measures 12"x24", and is printed on a 100% rag content paper. The paper is stiff (like a 1-ply bristol board) and is colored and texturized to appear to be real parchment. It was printed on a hand-fed press, one at a time. Just beautiful! Mailed to you in a sturdy mailing tube for only \$1.25 postpaid!!! You can't beat the price, even if it were available elsewhere. Only 300 posters have been or will be printed. All are signed and numbered by commercial artist Bob O'Leary (Rum'n Line).

NAME: _____ STREET: _____
CITY: _____ STATE: _____ ZIP CODE: _____

THIS IS IT, RIGHT HERE

Steve McIntyre, 4948 E. Shore Dr., Memphis, Tenn. 38109
DO YOU LIKE TO DRAW COMICS? Artists, Why? Because I collect original comic art. I'm crazy. If, by some freak of chance, I don't have any more room to collect your art, and even if you write but would like to, here's your chance of a life time. Yes, kids, have your original art collected by the worlds foremost authority on amateur comic art, me (eat your heart out Hon Graham). Don't get me wrong, I don't buy it because I wouldn't want to ruin anyones amateur standing. Thoughtful aren't I? But, if you sell me your art I will reimburse the price of postage and handling. As for the art, just send anything you want to sell. I'll be a variety. Spiderman drawings (talk about your choosy buggers). The art can be on any kind of paper from Bristol board to grocery sacks. It can be in pencils, inks, watercolors, blood, ect. Send original strips, pages, full stories, one page or a portfolio, and if it wouldn't be a lot of trouble, send me the page to Steve's with your personal note at the bottom of the page to Steve's with your autograph so life along with your general philosophy and anything else of importance like if you've got a sister. I know your trying to figure my angle on this but there isn't one except that I like to get mail and I'm going to sell all of the art I get to this crazy millionaire down the street so I can move to the Bahamas for the winter. So trust me on this, you won't be sorry.
DO YOU KNOW ANYTHING ABOUT BOOKS? Exciting career in selling new books. I can get you any new book. They were published by Dell, 1940's, 1950's, 1960's, 1970's, 1980's, 1990's, 2000's, 2010's, 2020's, 2030's, 2040's, 2050's, 2060's, 2070's, 2080's, 2090's, 2100's, 2110's, 2120's, 2130's, 2140's, 2150's, 2160's, 2170's, 2180's, 2190's, 2200's, 2210's, 2220's, 2230's, 2240's, 2250's, 2260's, 2270's, 2280's, 2290's, 2300's, 2310's, 2320's, 2330's, 2340's, 2350's, 2360's, 2370's, 2380's, 2390's, 2400's, 2410's, 2420's, 2430's, 2440's, 2450's, 2460's, 2470's, 2480's, 2490's, 2500's, 2510's, 2520's, 2530's, 2540's, 2550's, 2560's, 2570's, 2580's, 2590's, 2600's, 2610's, 2620's, 2630's, 2640's, 2650's, 2660's, 2670's, 2680's, 2690's, 2700's, 2710's, 2720's, 2730's, 2740's, 2750's, 2760's, 2770's, 2780's, 2790's, 2800's, 2810's, 2820's, 2830's, 2840's, 2850's, 2860's, 2870's, 2880's, 2890's, 2900's, 2910's, 2920's, 2930's, 2940's, 2950's, 2960's, 2970's, 2980's, 2990's, 3000's, 3010's, 3020's, 3030's, 3040's, 3050's, 3060's, 3070's, 3080's, 3090's, 3100's, 3110's, 3120's, 3130's, 3140's, 3150's, 3160's, 3170's, 3180's, 3190's, 3200's, 3210's, 3220's, 3230's, 3240's, 3250's, 3260's, 3270's, 3280's, 3290's, 3300's, 3310's, 3320's, 3330's, 3340's, 3350's, 3360's, 3370's, 3380's, 3390's, 3400's, 3410's, 3420's, 3430's, 3440's, 3450's, 3460's, 3470's, 3480's, 3490's, 3500's, 3510's, 3520's, 3530's, 3540's, 3550's, 3560's, 3570's, 3580's, 3590's, 3600's, 3610's, 3620's, 3630's, 3640's, 3650's, 3660's, 3670's, 3680's, 3690's, 3700's, 3710's, 3720's, 3730's, 3740's, 3750's, 3760's, 3770's, 3780's, 3790's, 3800's, 3810's, 3820's, 3830's, 3840's, 3850's, 3860's, 3870's, 3880's, 3890's, 3900's, 3910's, 3920's, 3930's, 3940's, 3950's, 3960's, 3970's, 3980's, 3990's, 4000's, 4010's, 4020's, 4030's, 4040's, 4050's, 4060's, 4070's, 4080's, 4090's, 4100's, 4110's, 4120's, 4130's, 4140's, 4150's, 4160's, 4170's, 4180's, 4190's, 4200's, 4210's, 4220's, 4230's, 4240's, 4250's, 4260's, 4270's, 4280's, 4290's, 4300's, 4310's, 4320's, 4330's, 4340's, 4350's, 4360's, 4370's, 4380's, 4390's, 4400's, 4410's, 4420's, 4430's, 4440's, 4450's, 4460's, 4470's, 4480's, 4490's, 4500's, 4510's, 4520's, 4530's, 4540's, 4550's, 4560's, 4570's, 4580's, 4590's, 4600's, 4610's, 4620's, 4630's, 4640's, 4650's, 4660's, 4670's, 4680's, 4690's, 4700's, 4710's, 4720's, 4730's, 4740's, 4750's, 4760's, 4770's, 4780's, 4790's, 4800's, 4810's, 4820's, 4830's, 4840's, 4850's, 4860's, 4870's, 4880's, 4890's, 4900's, 4910's, 4920's, 4930's, 4940's, 4950's, 4960's, 4970's, 4980's, 4990's, 5000's, 5010's, 5020's, 5030's, 5040's, 5050's, 5060's, 5070's, 5080's, 5090's, 5100's, 5110's, 5120's, 5130's, 5140's, 5150's, 5160's, 5170's, 5180's, 5190's, 5200's, 5210's, 5220's, 5230's, 5240's, 5250's, 5260's, 5270's, 5280's, 5290's, 5300's, 5310's, 5320's, 5330's, 5340's, 5350's, 5360's, 5370's, 5380's, 5390's, 5400's, 5410's, 5420's, 5430's, 5440's, 5450's, 5460's, 5470's, 5480's, 5490's, 5500's, 5510's, 5520's, 5530's, 5540's, 5550's, 5560's, 5570's, 5580's, 5590's, 5600's, 5610's, 5620's, 5630's, 5640's, 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#31(NM-Mint, clean & white)
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#67(Fine-NM) 1952
Monte Hale Western#34(G-VG)
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#46(VG-Fine)
Nyoka#18(NM-Mint) 1948
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#28(Fine-NM, some spots)
#39(NM-Mint, white)
#55(VG, but spine damaged)
George Pal's Puppetoons#14(G-VG)
Rocky Lane Western#1(WD) 1949
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Wild West#1(VG-Fine) '48
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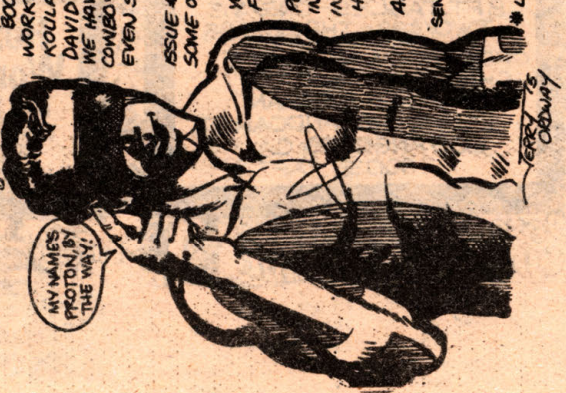
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